

PHIN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | WINTER 2015-16

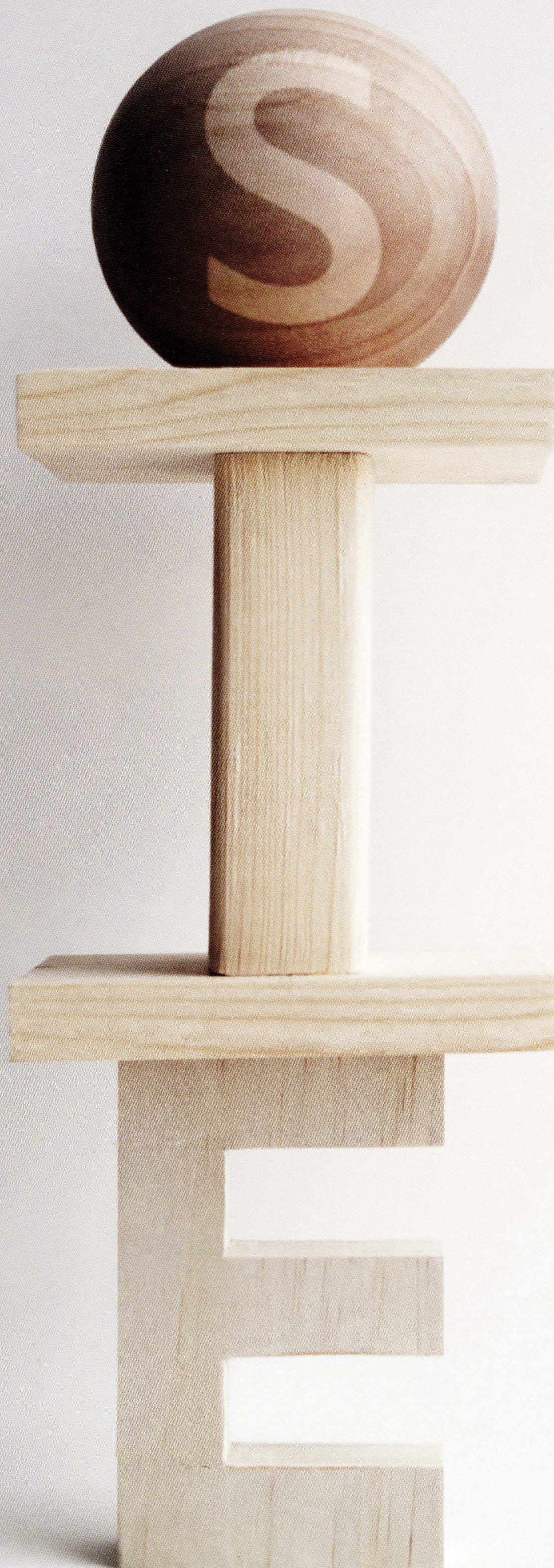
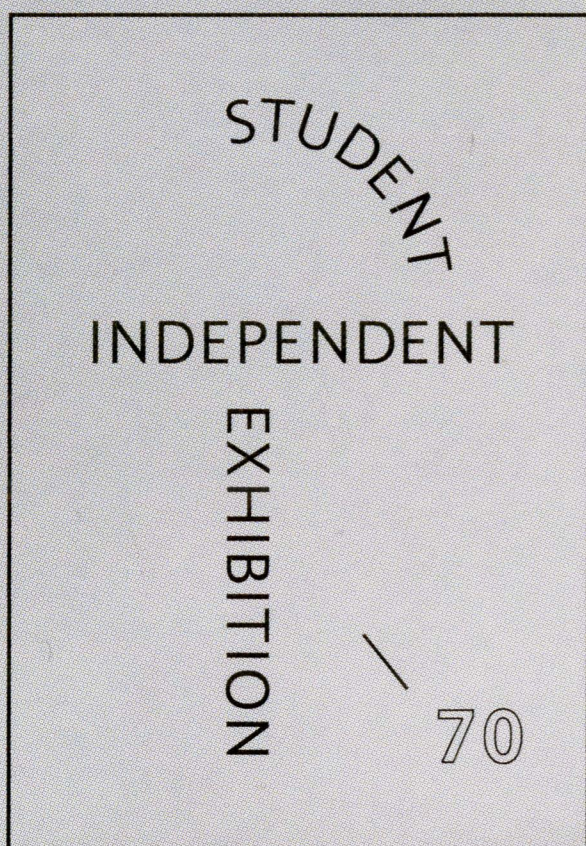


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12
February
2016 -
11
March
2016

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Xavier Cha, *abduct*, video still, 2015. Courtesy of the artist.



Stranger

Huma Bhabha | Valérie Blass | Sascha Braunig | Antoine Catala | Ian Cheng
Simon Dybbroe Møller | Cécile B. Evans | Andro Wekua | Lynette Yiadom-Boakye

Xavier Cha: *abduct*

January 29 – May 8, 2016

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THANK YOU

At the Collective Arts Network we know maybe better than most how interconnected things are. A community is like an ecosystem: when something happens to one part of an ecosystem, the effect ripples through the rest. So it goes on the art scene.

So with this issue, our first after Election Day 2016, we express sincere thanks to the voters of Cuyahoga County for approval of Issue 8, the renewal of the cigarette tax in support of the arts and culture. CAN represents both non-profit and commercial galleries, individual artists as well as organizations, and patrons as well as presenters. We know all those different parts of the art scene are interconnected. Even if they don't all receive funds directly from Cuyahoga Arts and Culture, it's clear that what helps the industry helps every part of it.

So to the more than 75 percent of voters who cast ballots in support, Thank You.

Michael Gill

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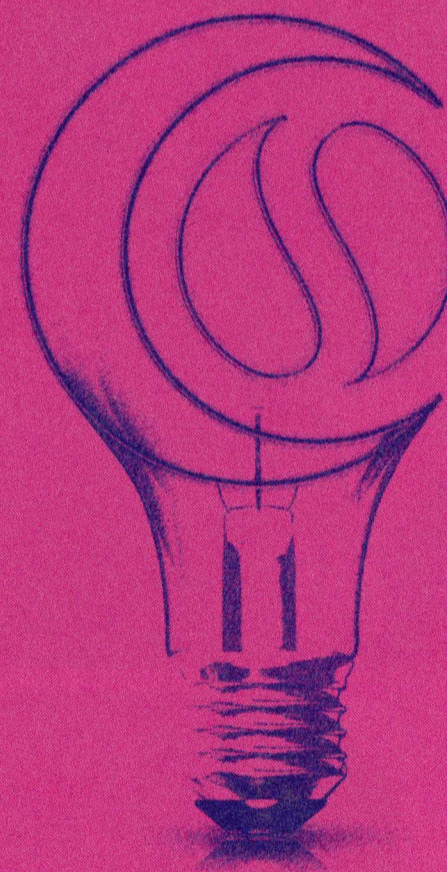
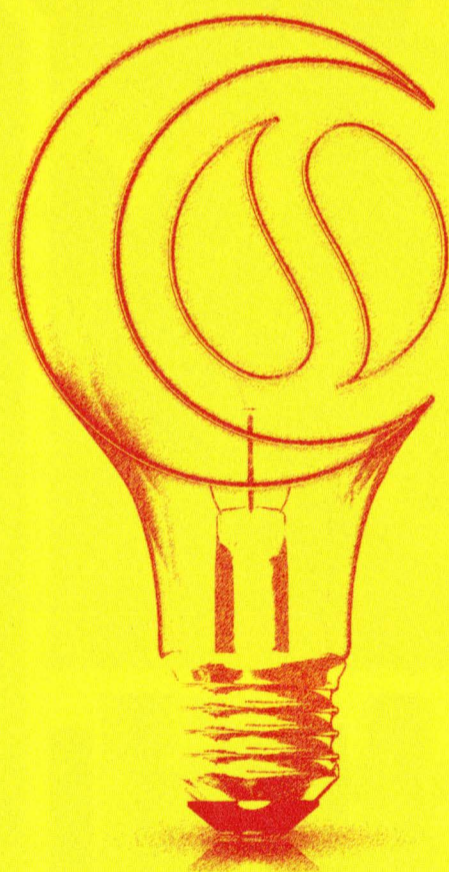
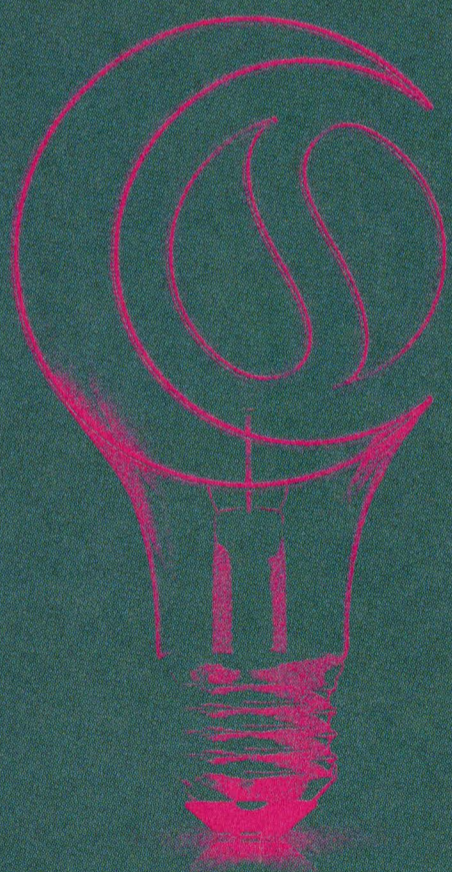
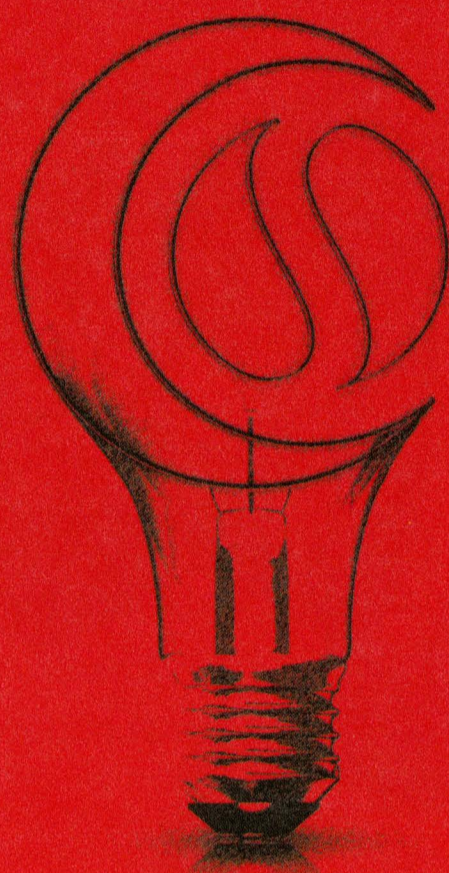
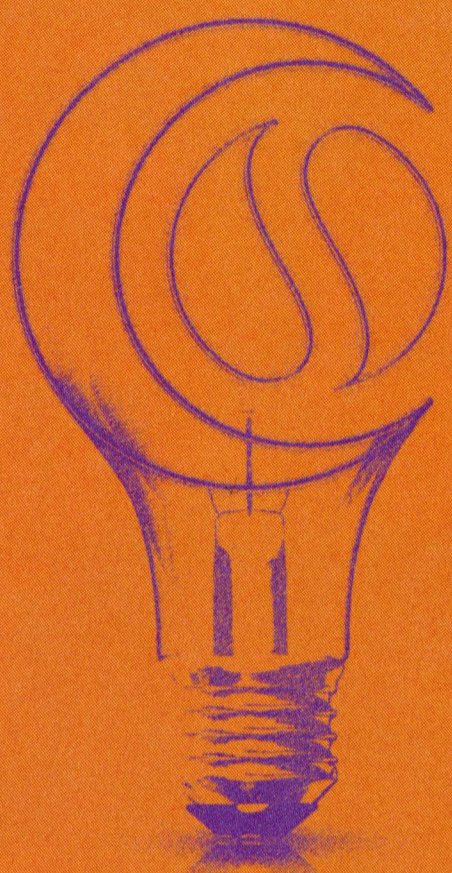
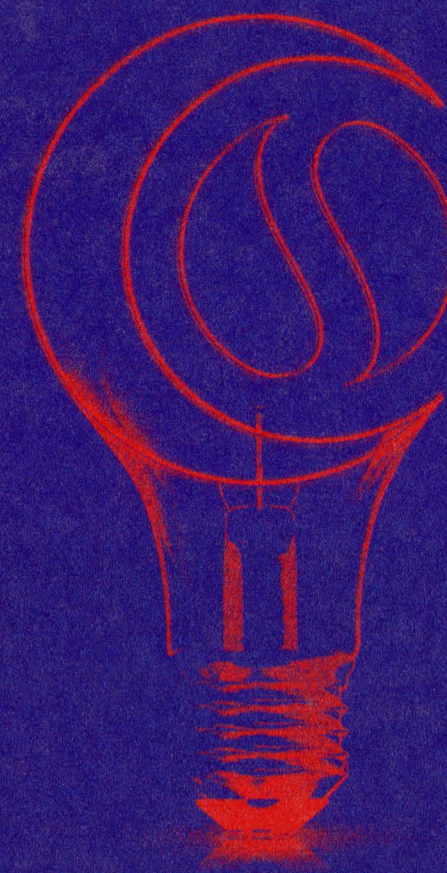
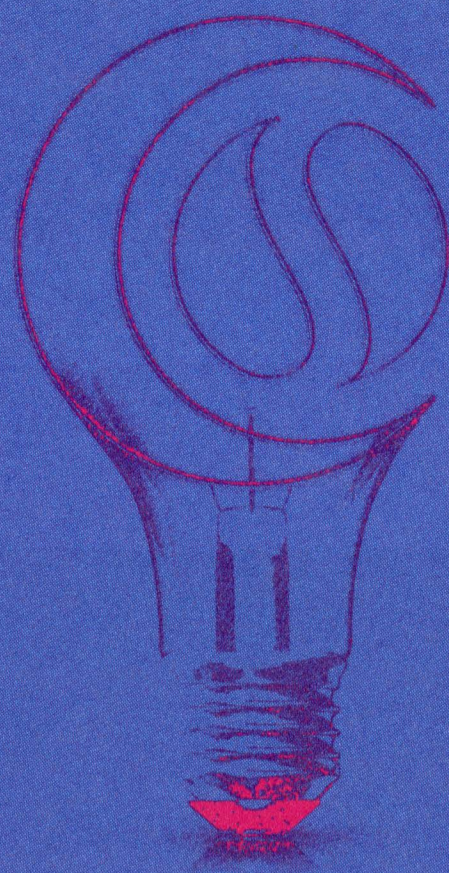
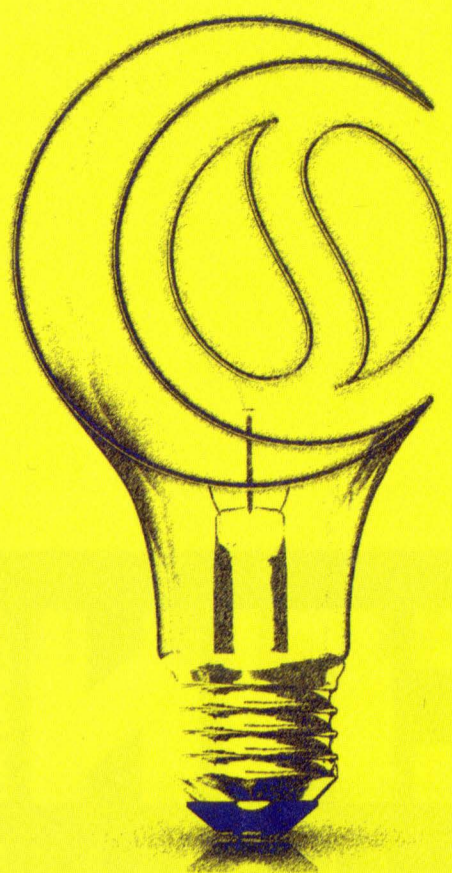


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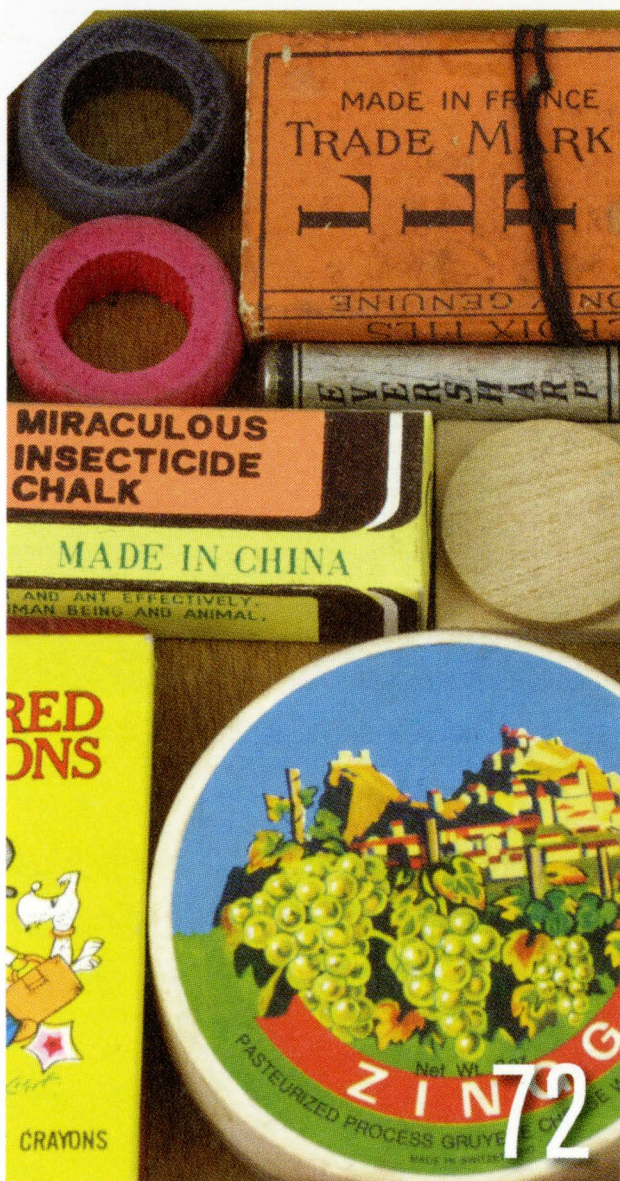
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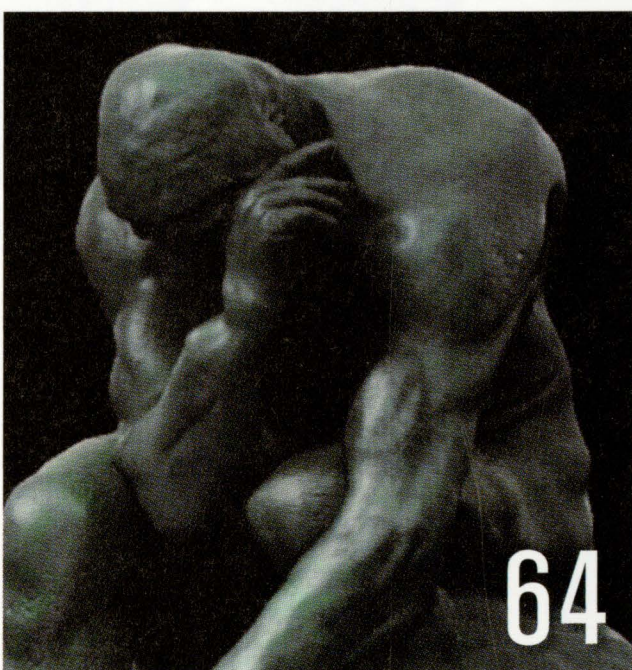
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Photo by Herbert Ascherman Jr.

COVER IMAGE: Billie Holiday, acrylic on canvas by Anna Arnold.

CAN WE TALK?

Maybe this is a good time to talk. Just over 75 percent of the people who cast ballots in Cuyahoga County in November voted in favor of renewed public support of the arts and culture through its 30 cent per pack tax on cigarettes. That's an overwhelming number.

And a few months earlier, when the County Council discussed putting the measure on the ballot, they not only voted unanimously in favor, but wondered about ways of increasing the amount of funding.

So with another 10 years of public funding secured, maybe this is a good time to talk about how that revenue stream could improve. We don't mean the administration of the funds. Cuyahoga Arts and Culture

from voters and public officials.

Of course taxation is a complicated, political business. Before any change to the tax can happen—even adding cigars, chewing tobacco, or e-cigarettes—the county needs approval from the state legislature. And there are plenty of worthy, competing interests, such as Health and Human services, education, and more.

Tom Schorgl, CEO of the region's arts and cultural thinktank, the Community Partnership for the Arts and Culture, looks ahead with trademark caution. "We know it is important to gather information that will test what a future issue would look like, and how the public will respond to it." He anticipates doing that in tandem

ALL OPTIONS ARE ON THE TABLE

has meted out dollars efficiently, carefully, and with great transparency. We mean improving the revenue stream itself. County Council and plenty of voters enthusiastically supported the measure despite questions about the long-term viability of taxing cigarettes, and the social implications that go along with it.

Revenue from the tax has declined steadily, from a high of almost \$20 million in 2008 to about \$16 million last year. And Cuyahoga Arts and Culture's own projections indicate that by the time the current levy expires in 2026, annual revenue will have fallen below \$10 million.

That points to another issue: According to the current model, what is good for society—fewer people smoking—is bad for the public funding of art. And further, because the Centers for Disease Control reports that just 17.8 percent of adults smoke, it's less than one in five of us contributing to the public fund.

Wouldn't it be great if everyone had skin in the game, and if we didn't have to balance healthy public funding against unhealthy lungs? And if art organizations could count on steady—rather than declining—public dollars? Especially in light of such overwhelming support

with CAC director Karen Gahl-Mills. "[This kind of improvement] is absolutely possible and achievable, but I don't want to speculate 2 days after the vote."

Gahl-Mills says Cuyahoga Arts and Culture is in the midst of strategic planning that will inform its programs in the future—before it takes up the subject of the next levy. A series of public "listening sessions" will begin early in 2016.

Fred Bidwell, who co-chaired the political action committee that ran the campaign for the renewal, says "there certainly will be a serious discussion in the coming months and years about what can succeed or perhaps supplement the tobacco tax. . . . I think that the support of County Council for maintaining and even increasing public funding for the arts and the firm endorsement of the voters suggests that we should be bold in our thinking about what the future funding mechanism could be."

We look forward to the dialog. And we look forward to seeing you at the shows.

Michael Gill
Editor/Publisher

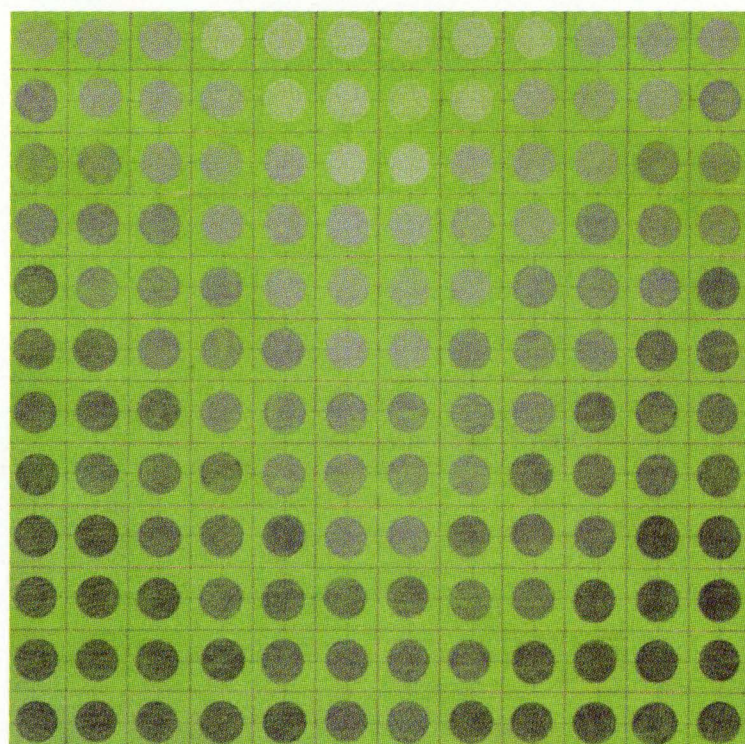
Akron Art Museum Explores Geometric Abstraction by Northeast Ohio Artists in NEO Geo

by Akron Museum of Art Staff

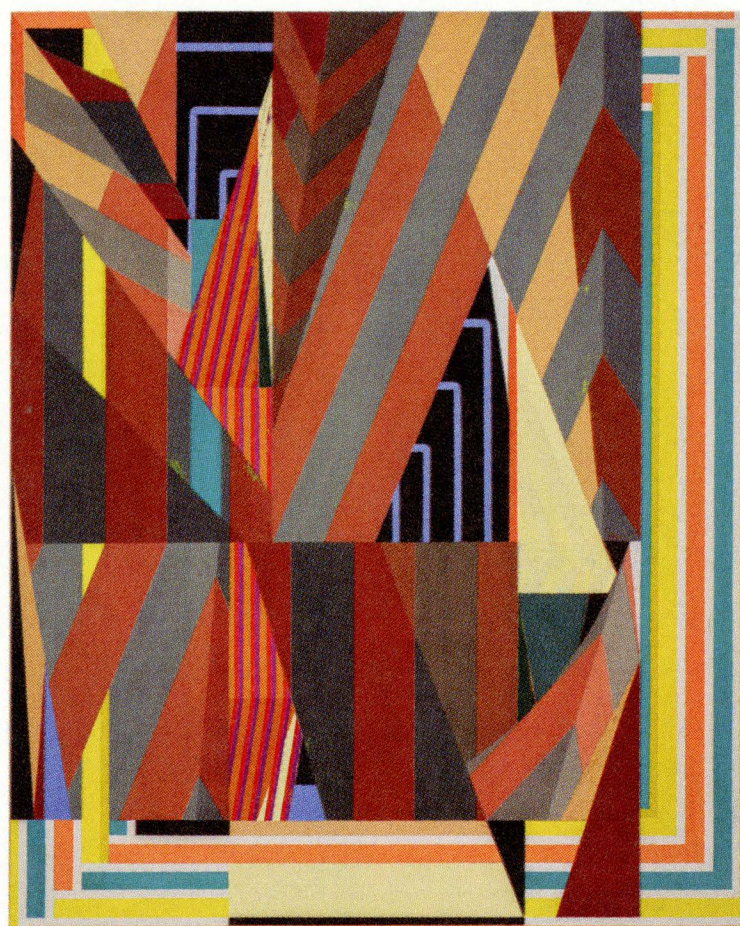
NEO Geo

Karl and Bertl Arnstein Galleries

November 21, 2015 – April 24, 2016



Kristina Paabus, *3h*, 2012, graphite, oil and ink on panel, 12 x 12 in. Courtesy of the artist.



Gianna Commito, *Nepp*, 2014 casein and marble dust ground on panel, 30 x 24 in. Courtesy of the artist.



Andrea Modica, *Modena, Italy*, 2014, platinum palladium print, 10 x 8 in. Courtesy of the artist.

In the 1960s and 70s, artists in Northeast Ohio garnered international attention through works featuring hard-edged geometric forms or complex illusory patterns. NEO Geo examines geometric abstraction's continued relevance in the region through the work of eight contemporary artists. Responding directly to this history, Michelle Marie Murphy (Cleveland/Chicago) photographs makeup palettes arranged in patterns that mimic Op Art paintings. Optical illusion also captivates Natalie Lanese (Toledo). Applied with sponge-tipped brushes directly to gallery walls and floors, her geometric designs challenge viewers' visual perception. The highly reflective surfaces of Paul O'Keeffe's (Cleveland Heights) hard-edged, wall-hanging sculptures also play with viewers' senses—changing color based on the angle from which they are seen.

Written communication inspires Amy Sinbondit (Cleveland Heights) and Kristina Paabus (Oberlin). Sinbondit balances geometry and gesture in ceramic sculptures comprised of swirls and curves borrowed from letter forms. For her multi-layered screen-prints, Paabus chooses stencils that function like letters of the alphabet—placed together, they make meaning. Although her graphite

drawings resemble Op Art, they reference the artist's struggle with insomnia while living in Estonia, where winter brings only a few hours of daylight.

Janice Lessman-Moss (Kent), Erik Neff (Newbury) and Gianna Commito (Kent) explore geometry in textiles, painting and sculpture. Lessman-Moss expands upon weaving's basic geometric grid structure with the explosive designs of her jacquard tapestries. Trained in art and entomology, Neff composes his sculptures from the wood scraps he uses to heat his studio, which is situated in a rural, wooded setting. An intuitive decision-making process shapes his oil paintings, which feature soft, block-like forms. Commito builds layer upon layer of paint to create subtly textured, multi-colored canvases with shifting planes of repeating stripes, x's, squares and diamonds.

Andrea Modica: Extended Moments

Fred and Laura Ruth Bidwell Gallery

October 10, 2015 – February 21, 2016

Extended Moments celebrates Andrea Modica's selection as the 2015 recipient of the Akron Art Museum's Knight Purchase Award. Established in 1990 by an endowment gift from the John S. and James L.

Knight Foundation, the award recognizes the achievements of a living artist who is making major contributions in the photographic media. Previous recipients include Harry Callahan, Carrie Mae Weems, Hiroshi Sugimoto, Samuel Fosso and Cindy Sherman.

Andrea Modica's photographs are distinguished by their imagination, exquisite compositions and impeccable craftsmanship. As an artist and educator, Modica is influential in her use of traditional processes—an 8 x 10 inch view camera and platinum palladium contact printing—that result in lush tones and rich visual statements. Her cumbersome equipment requires Modica's subjects to be complicit in how they are represented, and her openness to what they bring allows the artist to achieve evocative images that she describes as "a marriage between the photographer and what the world brings to the picture."

Andrea Modica will present the Fred and Laura Ruth Bidwell Lecture at the Akron Art Museum on Thursday, February 4 at 6:30 pm.

Charles Beneke: Specter

Judith Bear Isroff Gallery

Through January 3, 2016

Artists have long prized printmaking as an

ideal means of addressing social issues because of its ability to create artwork that can be shared with large audiences. In *Specter*, which consumes the Isroff Gallery at the Akron Art Museum, Charles Beneke extends the possibilities for how prints can be presented and engage audiences. Beneke's hand-printed silkscreen and woodcut wallpaper cascades off the gallery wall and billows into the room. As opposed to being presented in folios or frames, his prints accumulate to form a threatening cloud that redefines the gallery space. Beneke uses repetitions to parallel the repeated human behaviors that accelerate climate change. He invites viewers to participate in his artwork by offering them a print in exchange for their promise to examine those behaviors and reduce their personal carbon footprint.

Island of Misfit Toys

Mary S. and David C. Corbin Foundation Gallery

November 27, 2015 – February 28, 2016



Carissa Russell, Psylocke, custom kidrobot Munny. Courtesy of the artist.

A boat that can't stay afloat and a train with square wheels are just some of the misfit toys featured in the 1964 Christmas classic *Rudolph the Red Nose Reindeer* that served



Charles Beneke, *Specter* (installation view), 2015 mixed media. Courtesy of the artist.

as the inspiration for the Akron Art Museum's annual Island of Misfit Toys Family Drop In.



Andrew Shondrick, *Rabbit in Respite* – Munny, custom kidrobot Munny. Courtesy of the artist.

The event, which will be celebrating its tenth anniversary this year, invites families to create original works of art out of old, broken toys.

This year the

museum will celebrate the event's anniversary with a special exhibition. The exhibition asks local school children and professional artists to transform Munny, blank vinyl dolls, into works of art. Students decorate them using pens, pencils, markers, paint, found objects and other supplies. The student-made Munny dolls will cover the inside walls of The Mary S. and David C. Corbin Foundation Gallery, while the outside walls will display Munny by professional artists, paired with their original artworks. This wall will be curated by Rob Lehr of Summit Artspace. ■

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

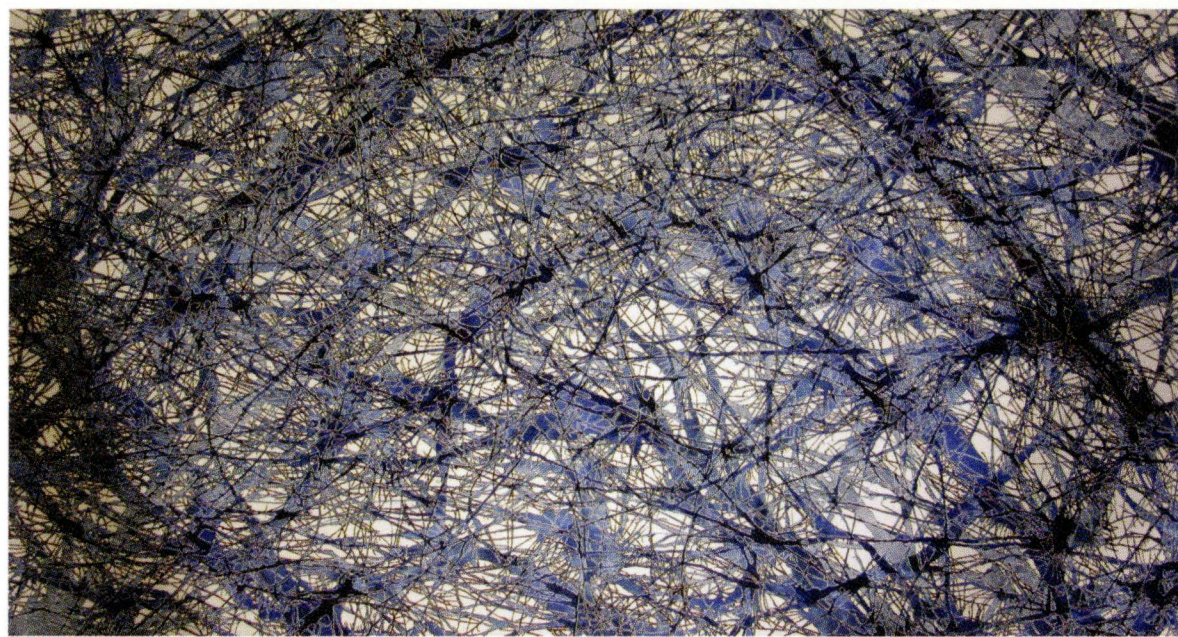
CHARLES BENEKE: SPECTER | THROUGH JANUARY 3, 2016

ANDREA MODICA: EXTENDED MOMENTS | OCTOBER 10, 2015 THROUGH FEBRUARY 21, 2016

NEO GEO | NOVEMBER 21, 2015 THROUGH APRIL 24, 2016

ISLAND OF MISFIT TOYS | NOVEMBER 27, 2015 THROUGH FEBRUARY 28, 2016

Harris Stanton Gallery: Barbara Gillette Retrospective, and *New Directions* by Meg Harris Stanton



LEFT: Philip Soucy, *Elam Tranquil*, 2015 Mixed media
ABOVE: Barbara Gillette, *Approaching Storm*, Pastel

be comprised of many small, nearly identical elements that become transformed through accumulation-simplicity repeated to create complexity." Soucy creates his engaging abstract works on paper by blowing the ink around the surface with the use of a straw.

IN JANUARY 2016, Harris Stanton Gallery in Akron is celebrating one of our most beloved artists with a career retrospective. Barbara Gillette was the 2011 recipient of the Akron Area Arts Alliance award for Outstanding Visual Artist. She has been a force in the Ohio art scene for more than 25 years and has been represented by the Harris Stanton Gallery since 1993. She is a member of the Artists Archives of the Western Reserve and her work has been included in shows at The Cleveland Museum of Art, The Butler Museum, Canton Art Institute, The Riffe Gallery in Columbus, Spaces and The Southern Ohio Museum in Portsmouth. She works primarily in pastel and derives her drawings directly from the rural landscape of Medina County and her travels across

the Midwest. She is extremely concerned with the damage and loss that urban sprawl has brought to her cherished farmlands, and much of her work in the past 2 decades dealt with this tension between suburban and rural areas. Also on display will be the vibrant, organic ceramics of Bonnie Gordon.

In February our Cleveland Gallery will exhibit *New Directions*, what has become a yearly tradition between the two galleries. This show will feature up and coming young artists that have been educated at the local art schools. Two of the artists that will be exhibited are Charity Thomas (Kent State) and Philip Soucy (Cleveland Institute of Art). Both artists are extremely detail-oriented but use different media. Thomas, a paper artist states "My work is process-oriented. My pieces tend to

He states "My work explores the effect of breath and momentary presence through mixed media, most notably watercolor and ink. The work serves as a record of each breath, each moment, during its own creation, illustrating the process of thought, with later outlines and layers highlighting and sharpening the inherent twists and turns." He compares his work to the well-known meditation practice of Tibetan Monks, stating "They spend weeks meditating on a single thought while creating intricate mandalas out of sand only to destroy them with gusts of air; my work plays to the opposite of this practice: a gust (or breath) creates the design, then weeks are spent illuminating those moments. For the monks, the thought illuminates form; in my work, form illuminates thought." ■

Harris Stanton Gallery

2301 W Market Street
Akron, Ohio 44313
330.867.7600

Harris Stanton Gallery Cleveland

1370 West 9th Street
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harrisstantongallery.com

AKRON LOCATION:

OHIO PRINTMAKERS: CHARLES BENEKE; JULIE FRIEDMAN; JOE VANKERKHOVE
NOVEMBER 13- DECEMBER 14

HOLIDAY OPEN HOUSE | NOVEMBER 28

BARBARA GILLETTE RETROSPECTIVE WITH BONNIE GORDON, CERAMICS
JANUARY 15- FEBRUARY 13

CLEVELAND LOCATION:

2ND ANNUAL INTERNATIONAL EXHIBITION | OCTOBER 30- DECEMBER 14

HOLIDAY OPEN HOUSE | DECEMBER 5

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Kyle and Kelly Phelps, The Patriot Series #1, 2013,
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Kristen Cliffel, Roll Call, 2015, Ceramic © Kristen Cliffel

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BAYarts Galleries: Memories Deconstructed by Karen Petkovic

Jan 8 – 31, 2016

Opening reception 7 – 9 pm

Denise Stewart and Pat Pitingolo: T42, 24T



Denise Stewart - "Mocking Bird"

Using stained tea fiber and remnants of deconstructed tea bags, she blurs the line between textile and fine art. Sullivan Family Gallery.



Eliza Wing - "Around the Bend"

Eliza Wing: Memory Serves

Oil paintings and 3-D box constructions based on lifelong sojourns to on Monhegan Island; a haven and inspiration for artists since the early 1900s. Dianne Boldman Gallery.

Feb 5 – 29, 2016

Opening reception 7 – 9 pm

Destruction of Form: John Carlson and Shari Wilkins



John Carlson/Shari Wilkins "Birth"

If you missed this powerful collaboration at Cleveland Print Room this summer, it's a must see. Carlson violates the original

photographer's intent by altering the concepts of the images with paintings and drawings, while Wilkins alters the surface of the photos' original form and reconstructs images. Sullivan Family Gallery.

Timothy Joyce: Facing Forward
opening 7-9 pm February 5
Boldman Gallery



Timothy Joyce "Shame"

Joyce studies the human form with a unique abstract style; depicting portraits and figure drawings using discarded materials that give them a second chance to inspire and engage us. Dianne Boldman Gallery. **E**

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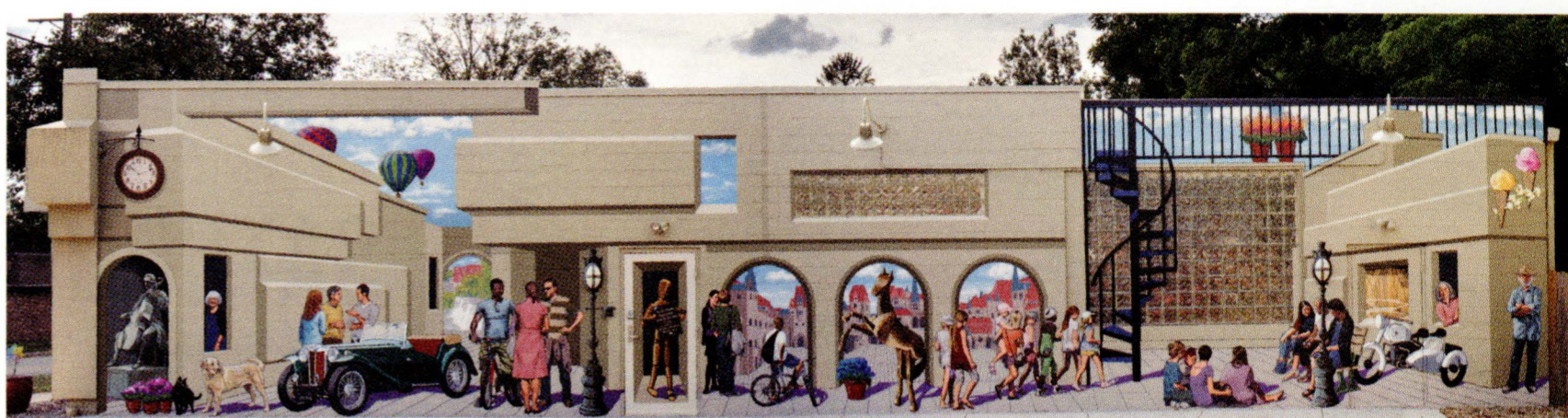
Valley Art Center Celebrates its Mural and the Elements, as Well as the Holidays by Jen Rice

Valley Art Center's Mural Celebration a Success!

Valley Art Center's Mural Celebration on September 27, 2015 marked a marvelous completion to a three-year process. 300 admirers of all ages gathered to hear artist Charles "Bud" Deihl describe his process and acknowledge those who supported the project. Using 10 gallons of paint and over twenty #2 paint brushes, Deihl put in twelve hundred hours over a two year period to complete the expansive painting on an exterior wall of the center. The joyous occasion included remarks by the Chagrin Falls Mayor Thomas Brick, artist and bagpipe player Lynne Lofton accompanying Tuni Deignan's T Move Studio Dancers, and The Tiger Beats from Gurney Elementary School Choir singing for the crowd. A ribbon cutting by the current and past board presidents concluded the ceremony. Ice cream and popcorn for all were provided by Chagrin Falls Popcorn Shop.

Holiday Shopping at the Valley Art Center

The Valley Art Center Gift Shop offers an exquisite selection of fine art and fine crafts to the public. Showcasing a wide variety of handmade quality gifts and pieces from locally renowned artists, Gift Shop Manager Kate Bruner has made the shop a vibrant destination in Chagrin Falls and Northeast Ohio. Price points for every pocket! Stop by to support your local artists and support VAC's



TOP: Valley Art Center celebrated the end of controversy and a three-year process with the unveiling of its complete mural in September. BOTTOM: Holiday shopping at the Valley Art Center.

mission to present, promote and teach the visual arts in the Chagrin Valley.

Valley Art Center to Fill Gallery with Nature's Elements

From January 22 through March 2, 2016, Valley Art Center will host art and imagery depicting the power, splendor, and subtlety of nature's elements to be part of its gallery show, *It's Elemental: Earth & Air*. The show will contrast and celebrate the marriage of earth and air, surrounding the following themes: Earth represents stability,

nourishment, fullness, and fertility. Air represents movement, contact, communication, and the stirrings of the mind. Approximately 100 pieces from Ohio, surrounding states and Canada are displayed in Valley Art Center's gallery during each show. The opening reception will be Friday, January 22 from 6-8 p.m. and is free and open to the public. Artists and patrons are encouraged to find out more information by visiting the Valley Art Center website at www.valleyartcenter.org. We hope to see you there! ■

Valley Art Center

155 Bell Street
Chagrin Falls, OH 44022
valleyartcenter.org
440.247.7507

44TH ANNUAL JURIED ART EXHIBIT | NOVEMBER 6 - DECEMBER 23

HOLIDAY SALE & OPEN HOUSE | DECEMBER 4 & 5

ANNUAL CHILDREN'S HOLIDAY WORKSHOP | DECEMBER 12

CLOSED FOR THE HOLIDAYS | DECEMBER 23 - JANUARY 2, 2016

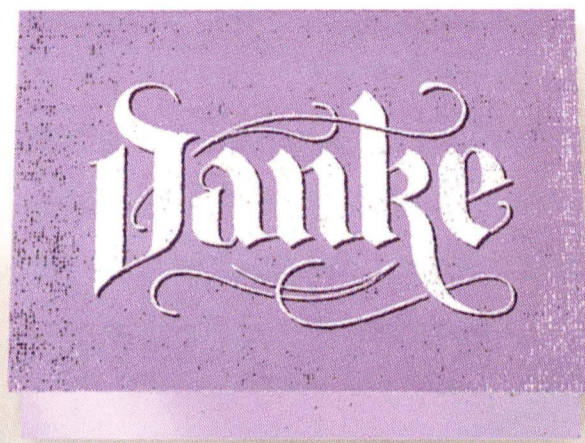
WINTER I CLASSES | JANUARY 4 - FEBRUARY 14, 2016

IT'S ELEMENTAL: EARTH & AIR | JANUARY 22 - MARCH 2, 2016

HOT CHOCOLATE ANNUAL FUNDRAISER | FEBRUARY 6, 2016

WINTER II CLASSES | FEBRUARY 22 - APRIL 3, 2016

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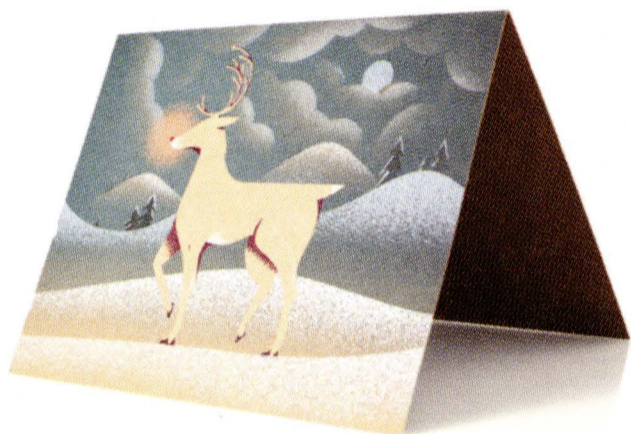


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Holiday Show and Winter Exhibitions at Heights Arts

by G.M. Donley

HEIGHTS ARTS offers a rich, multidisciplinary selection this fall and winter. Opening Friday, November 6 in the renovated Lee Road gallery space is the annual Holiday Store, showcasing the best selection of affordable work by artists of the region. It runs through December 30. Opening January 15 and running through February 27 is Remade in Cleveland, featuring furniture and functional works made with recycled and repurposed materials, followed by At Table: Cleveland

Culinaria, a collaborative creative project pairing local chefs with artists making visual works, place settings, and tableware all around chosen creative themes, March 4 through April 16.

The popular and inspiring Ekphrastacy programs, wherein poets compose and read poems inspired by the current exhibition and artists talk about their work, are Thursday, February 11 (Remade in Cleveland) and Thursday, March 31 (At Table).

The tenth season of Close Encounters



chamber music concerts, performed by Cleveland Orchestra musicians and their

peers, begins on November 22 with BA-Shostakovi-CH. The Omni Quartet performs on February 28. For more information, visit www.heightsarts.org/concerts. ■

Heights Arts

2175 Lee Road
Cleveland Heights, Ohio 44118
216.371.3457
heightsarts.org

HOLIDAY STORE | NOVEMBER 6 – DECEMBER 30

CLOSE ENCOUNTERS FEATURING SANDRA SIMON | NOVEMBER 22

REMADE IN CLEVELAND | JANUARY 15 - FEBRUARY 27

EKPHRASTACY | THURSDAY, FEBRUARY 11 (REMADE IN CLEVELAND)

CLOSE ENCOUNTERS FEATURING THE OMNI QUARTET | FEBRUARY 28

AT TABLE: CLEVELAND CULINARIA | MARCH 4 THROUGH APRIL 16

EKPHRASTACY | THURSDAY, MARCH 31 (AT TABLE)

Huntington
Presents

Winterfest
2015

Saturday, November 28th

At Playhouse Square

festivities begin at 1 pm

Downtown For The Holidays



Downtown Cleveland Alliance
DowntownCleveland.com



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that art can
make us see the
world differently.



The arts serve as a source of inspiration for us all. That's why PNC supports the CAN Journal, which gives a voice to so many community arts organizations.



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for the achiever in you[®]

Cleveland Arts Prize: Your Support Makes All the Difference

FROM GENERATIONS past to the present, we recognize that all artists have made a difference in our lives and shaping our community. For nearly 60 years, we know that the Cleveland Arts Prize has made a difference to those who have been awarded this special honor. Extended to emerging artists, mid career artists and lifetime dedication to excellence. The Cleveland Arts Prize needs your support to continue its mission. The funds provided by your donation have a direct relationship to the dollar amount of awards we are able to provide to qualified individuals. Whatever you are able to contribute, you will help ensure that artists in Northeast Ohio continue to be recognized and honored. Visit clevelandartsprize.org and remember, your donation is 100% tax deductible.

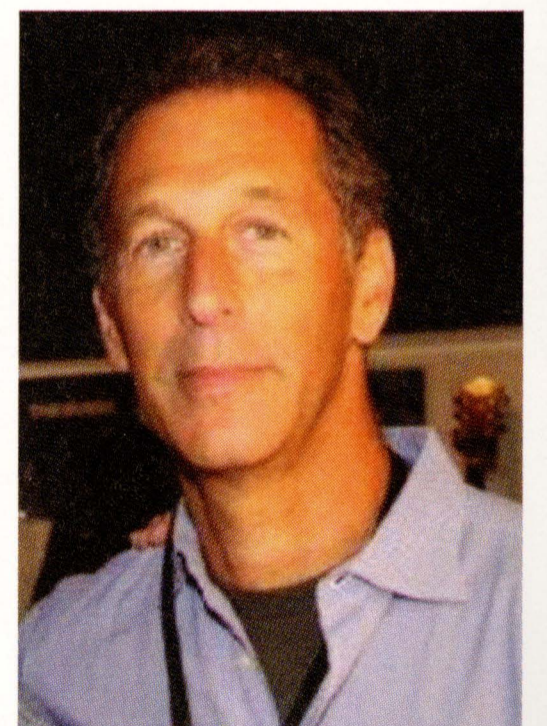
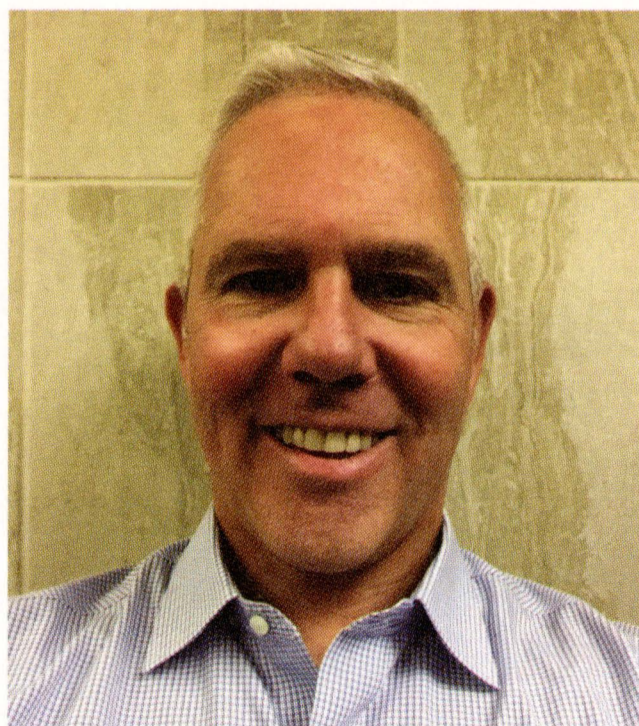
Barbara Robinson (CAP 2001)
Cleveland Arts Prize
Emeritus Trustee

Please Meet the Newly Elected CAP Board of Trustees

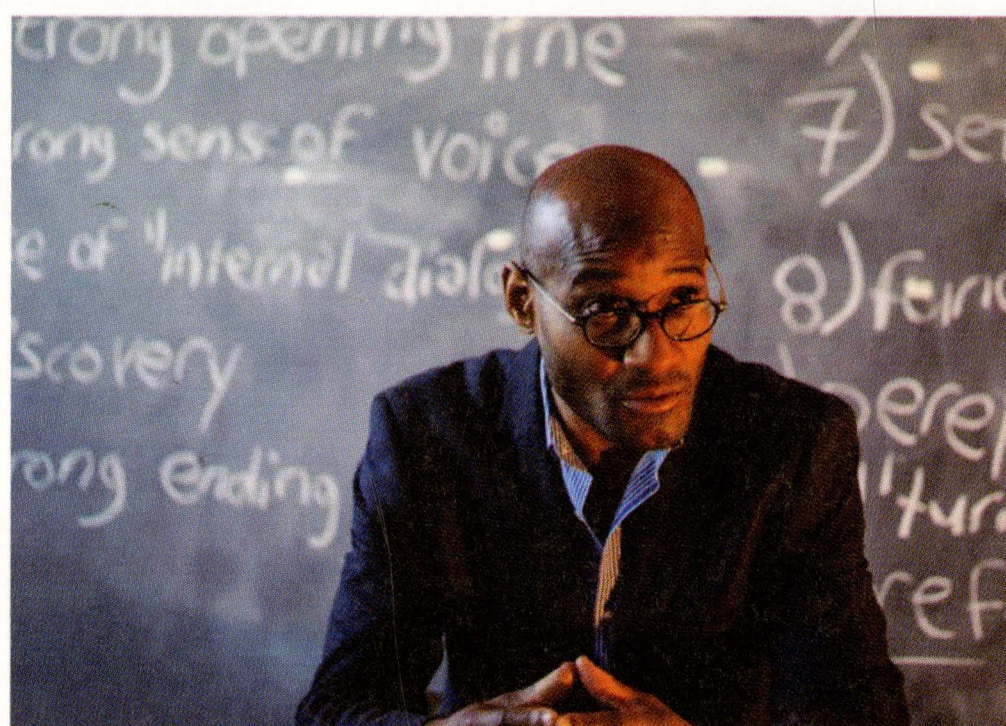
In the non-profit community we recognize the impact a board could have on the success and growth of an organization. A working board, a governing board and an advisory board can shape the direction of a non-profit. For the past year and a half the board of trustees of the Cleveland Arts Prize has taken the time to restructure and re-evaluate the direction of the nearly 60-year-old organization. With its consistent history, the Cleveland Arts Prize has been a vital voice in the region for recognizing arts excellence and nurturing an arts legacy that is unprecedented and envied in other parts of the country. The Cleveland Arts Prize today is focused on increased visibility for winners past and present, transparency of the jury process, which is the primary mission of the organization, and outreach. Outreach to a global audience and outreach to the broader artist community.

This year the Cleveland Arts Prize welcomes five new members to the Board of Trustees. **Michael Belkin**, Senior Vice President of Live Nation Entertainment, **Daniel Gray-Kontar**, Chair, Literary Arts Dept., Cleveland School of the Arts, **Katharine A. Morley**, currently continuing her education at Christie's Education in New York, **Karen Skunta**, President and Creative Director of Karen Skunta & Company, and **Thomas A. Schlitz**, CPA, CFP, Wealth Advisor at Key Bank.

As we approach the new year with an extraordinary and committed board, we remind you to take a few moments to nominate your favorite artist or arts advocate for a Cleveland Arts Prize. You, the public, drive our nomination process. The nomination season for 2016 closes on Sunday, January 31, 2016 at midnight. Please visit clevelandartsprize.org for complete details. ■



New members of the Cleveland Arts Prize Board of Directors include: (TOP ROW) Katharine A. Morley, Thomas A. Schlitz, Barbara Robinson, Michael Belkin, (BOTTOM ROW) Daniel Gray-Kontar and Karen Sunta.



Cleveland Arts Prize

P.O. Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

CAN NEEDS YOUR SUPPORT IN OUR FIRST EVER ANNUAL APPEAL!

For nearly four years, the Collective Arts Network and *CAN Journal* have gathered the voices of the Northeast Ohio art scene into this inclusive forum. We help galleries and other art organizations reach their audiences, build new audiences, and let them know what's coming. It's a piece of our infrastructure: just as the highways and bridges help people get to work, CAN helps galleries and art organizations reach out and communicate. Galleries, museums, and other organizations have built this important tool from the ground up, growing from 28 to more than 80 member organizations in the process. With the approval of our federal nonprofit status in June of 2015, we are now poised to strengthen our voice for the long term. So for the first time ever, CAN is making an annual appeal for financial support.

IN 2015 ALONE, CAN:

- Grew to more than 80 organizational members
- Established a board of directors
- Was recognized by the federal government as an independent, 501(c)3 nonprofit corporation
- Revamped our website through Give Camp
- Increased our (tiny) staff to build organizational capacity
- Launched the weekly CAN e-newsletter to let you know what's going on each week
- Continued publishing the fattest, most beautiful, informative, and inclusive magazine about art in Ohio

Please be generous!

INDIVIDUAL ARTISTS

You have steadily reached out to offer your support to CAN. Now we have created a membership program just for you. Individual Artist members of the CAN are exhibiting artists who support our efforts to communicate about what's happening in the region, and to offer perspective on issues and events. For your \$75 contribution (or be more generous if you can) you will be listed as an Individual Artist member, and will get password protected access to upload events at canjournal.org. You will also know you are supporting this important and informative resource.

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(as you would like it to appear)

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Card _____ Expiration _____

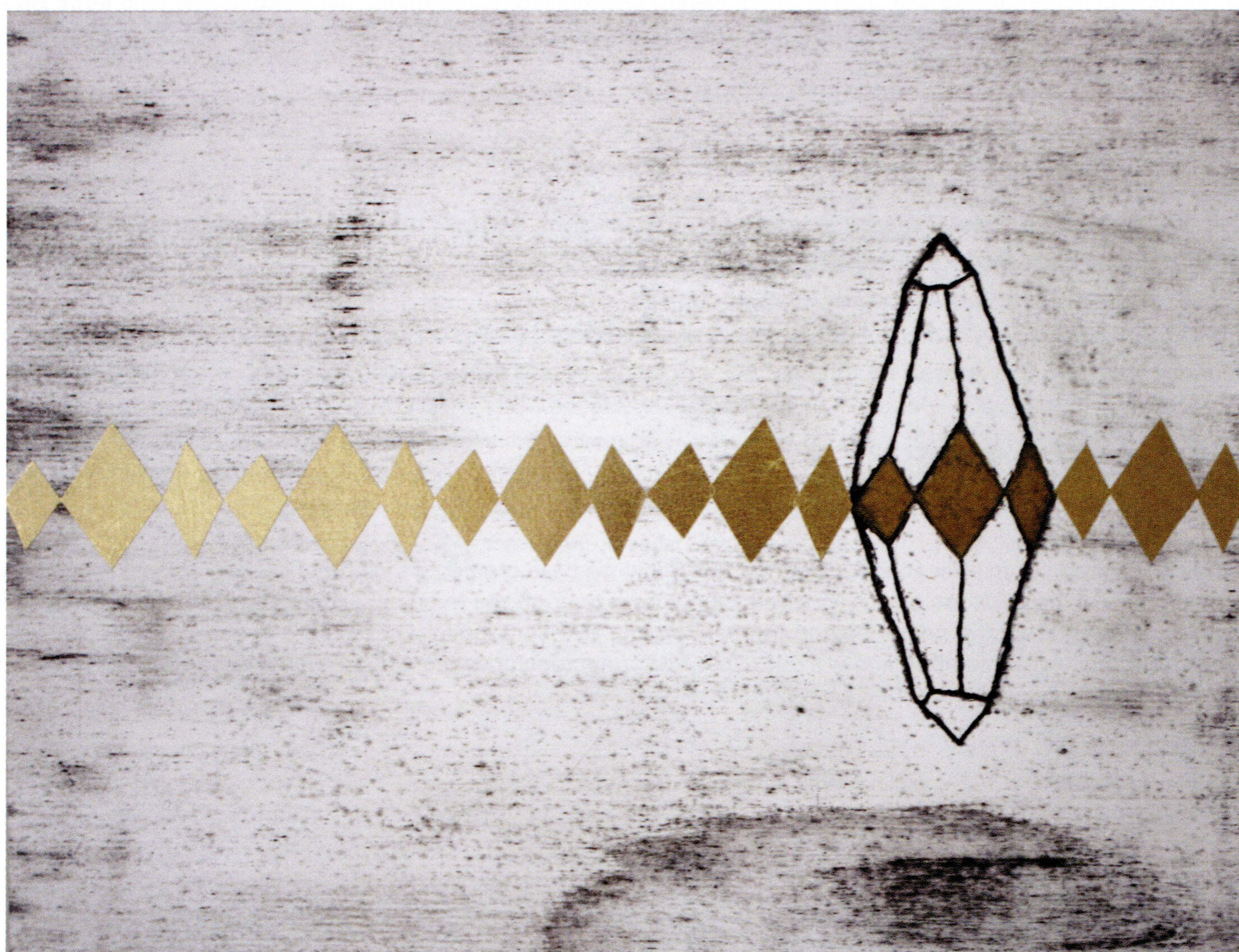
Signature _____

Please return this form with your generous contribution to: Collective Arts Network, PO Box 771748, Lakewood, Ohio 44107

Or make your gift at CANjournal.org. All donors will be listed in CAN Journal. Thank you!

"Finding the Inherently Beautiful in Everything"

by Adam Tully



18

WHAT DO we obtain from the earth, and what do we make of it? Jen Craun tackles this quandary in a visually engaging way this January at Maria Neil. The question is two-fold due to not only the visual aesthetic she creates with her wood intaglio prints, but also to the processes which she undergoes to create them.

"The printed imagery explores the molecular and chemical makeup of these elements invisible to the eye, revealing similarities to the final state of refinement," says Craun. "I enjoy that all things are makeable with a simple willingness to master ingredient and process."

Simple and elegant gold leaf is overlaid images of mountains, sonography, and gem-like structures. The exhibition's central theme of mining and exploration is a culmination of a years' worth of effort and research. "I'm interested in notions of value, and how we

examine and measure this ideal. Through the lens of the earth as the giver of these inherent gifts or treasures to be searched and found," Jen explains. Continued information gathering is still occurring, but this is the goal Craun has wanted to achieve.

Below are some select questions we asked of Jen Craun regarding her work as a full-time artist and her work in the upcoming show:

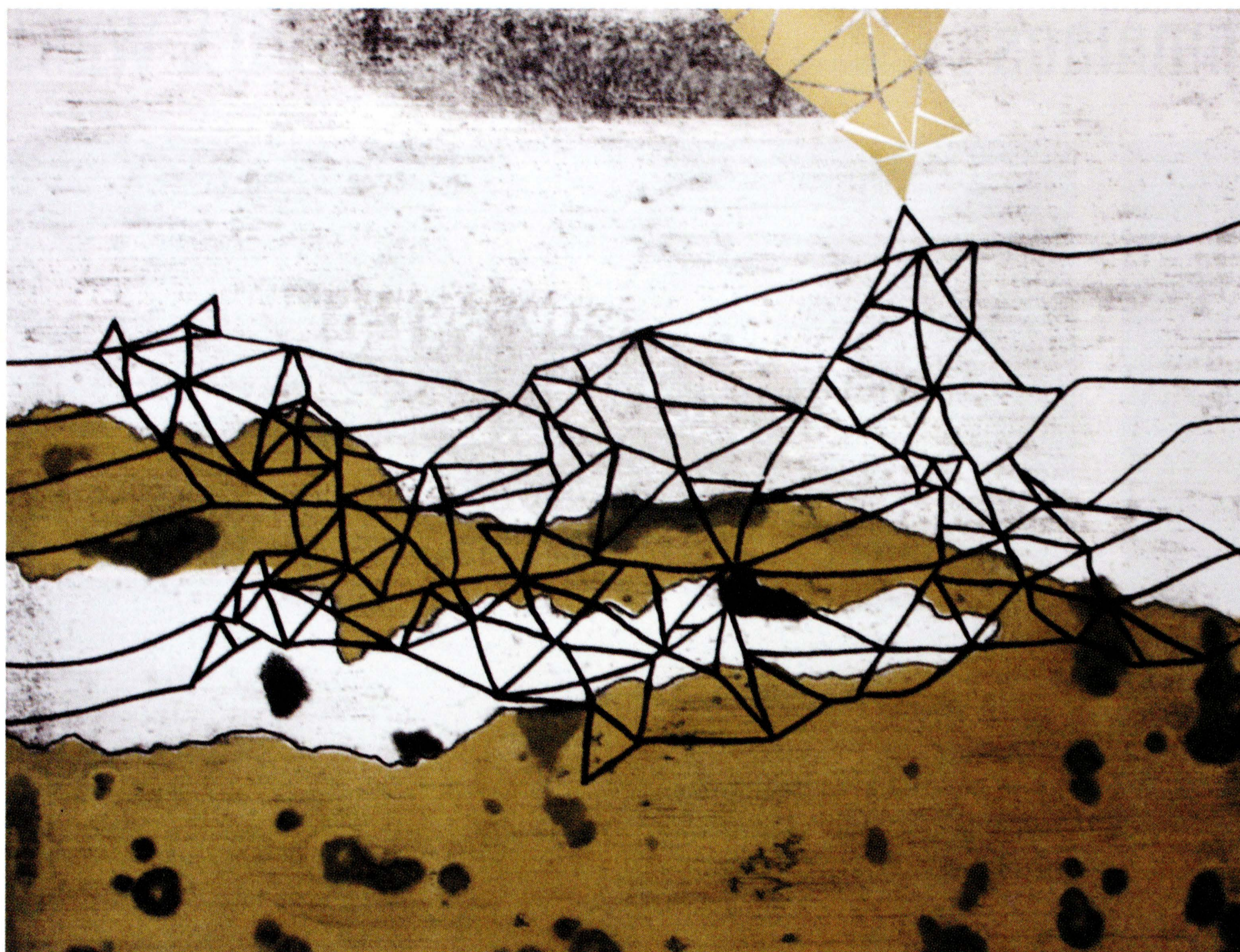
Maria Neil Art Project: This past year has seen you fully immerse yourself as a full-time artist. How have you tracked your growth over the last calendar year?

Jen Craun: In the most practical way, I am writing copious amounts in my Passion Planner. I charted out my goals for the year, and continue to break them down at the beginning of each month inserting them into my monthly calendars and weekly to-do lists. At the close of each month, I reflect on what's

working and what needs changed, and how to reshape my present goals to fit into my long term goals. Carrying around this big leather journal/calendar combination has kept me sane, while also allowing me a platform from which to create. More rewardingly, I can track my growth by the robust body of work that I have created, many at a scale [read: large] that I've longed to return to. I keep a daily studio practice, and my mind is so focused on making. It's terrifically rewarding.

Lastly, but equally important, through the sale of my work. After resigning from my post as Associate Director of Zygote Press a year ago May, I was committed to fill that income gap with art sales. It was a bit of a Field of Dreams personal challenge: "if you print it, they will come [and buy]", but it's proving to be true.

MNAP: Most of your work is printed at Zygote Press. They have recently transitioned



Works of Jen Craun. Facing page: Multifaceted. 13" X 17". Wood intaglio and relief print. This page: Summation. 13" X 17". Wood intaglio and relief print.

to more "green" printing processes. How has this affected your work and your own processes?

JC: As a printmaker, I spend a ton of time working on my matrixes [the plates that will eventually make the prints] before I get to the press. Currently working in wood intaglio, I do this work in my home studio. Because I have always relied on my home studio space for much of my screen printing, drawing, and other aspects within my work, I naturally gravitated to greener processes there already. Going green at Zygoté has been a breeze. Many of us within the community had already been headed in that direction for years, with cleaner solvents, etc. Zygoté making the full-on plunge has been absolutely fantastic. The air quality has been the biggest and most noticeable benefit. I'm certainly excited to

attempt the salt etch on some zinc for some small etchings soon, and to also see what wood lithography might offer my work as well. I love mastering more processes, so I look at it as an opportunity for more to incorporate into my work.

MNAP: Wood Intaglio printing is a new concept for me as a collector and enthusiast. For those that might not know what exactly this is, can you briefly explain the process?

JC: Wood intaglio is a fun hybrid of intaglio [traditionally an etched line or texture into metals such as copper or zinc] and a wood cut [which is typically printed in relief, or the top surface]. I enjoy using luan plywood because its grain is a very present mark. I create a range of marks on the wood plate by carving, wire-brushing and sanding away various areas. These create my lines, and

tonal areas. I also use layers of polyurethane to seal the plates, and create smoother areas within my images that quiet the grain and collect less to no ink. To print the plates, basically I squeegee ink into every crevice of the plate, and then polish off the top surfaces with a cloth. I enjoy the physical labor of the plate creation and the printing so much. It's quite a work out. After polishing the ink off of the top surfaces, I lay a wet cottony paper on top, and run it through the etching press. The pressure, and the blanketing of the press, forces the wet paper into the grooves of the plate, causing all of my marks, and much of the wood grain to be captured as the image on the paper. I love that the print shows what it's made of: the inherent structure of the wood reads through into the final image. ■

Maria Neil Art Project

15813 Waterloo Road
Cleveland, Ohio 44110
216.481.7722
marianeilartproject.com

JEN CRAUN - *INHERENT* | JANUARY 8 – FEBRUARY 14, 2016

WEDNESDAYS: 3:00 PM TO 8:00 PM
SATURDAYS & SUNDAYS: 12:00 TO 5:00 PM | OTHER HOURS BY APPOINTMENT

Rust Belt Insomniacs

by Krista Tomorowitz

"WHILE there is a popular conception of the artist as solitary genius, in fact almost all art is created in a collaborative process that involves a whole cultural context of teachers and colleagues and students—as well as the larger cultural community which has shaped the artist and to which the artist responds every day." –William Busta

This excerpt is from the essay about my collaborative exhibition with Timothy Callaghan at William Busta Gallery early in 2015. It aptly describes the mission of director Jessica Pinsky's Praxis Fiber Workshop. This December, the gallery at Praxis will host an

exhibition of my collaborative silk garments. The silk was created at the workshop by notable North Collinwood artists using various dyeing and printing techniques. The artists worked side by side with Jessica and her staff to learn new fiber processes.

The exhibition title, *Rust Never Sleeps*, directly connects to the abundance of corrosive elements Clevelanders experience each day. It also relates to the process of placing rusted artifacts on vinegar soaked silk, which leaves their amber shadow behind. Each artist was given several yards of this fabric to respond to. I then created garments from these textiles.



These collaborative garments will be on display in the gallery, as well as with models performing throughout the evening. *Rust Never Sleeps* will combine

elements of fashion and music, commemorating the truly collaborative and gritty community that is Waterloo Road. ■

Praxis Fiber Workshop

15301 Waterloo Road
Cleveland, Ohio 44110
www.praxisfiberworkshop.org
216.644.8661

'RUST NEVER SLEEPS' | OPENING RECEPTION, DECEMBER 4, 6-11 PM

20

I AM GOAT STAINS ON THE DOORS

Theodoros Stamatogiannis
(Athens, Greece)

Opening reception: Jan. 29, 6 - 9 pm

On View: Jan. 29 - March 25, 2016



Underneath is Before

Geologic Cognition Society
(Cleveland, OH)

Opening reception: Jan. 29, 6 - 9 pm

On View: Jan. 29 - March 25, 2016

Catch these projects at SPACES before they close on January 15th!

The People's Museum of Revisionist Natural History

Anna Viola Hallberg, Imperial Differences

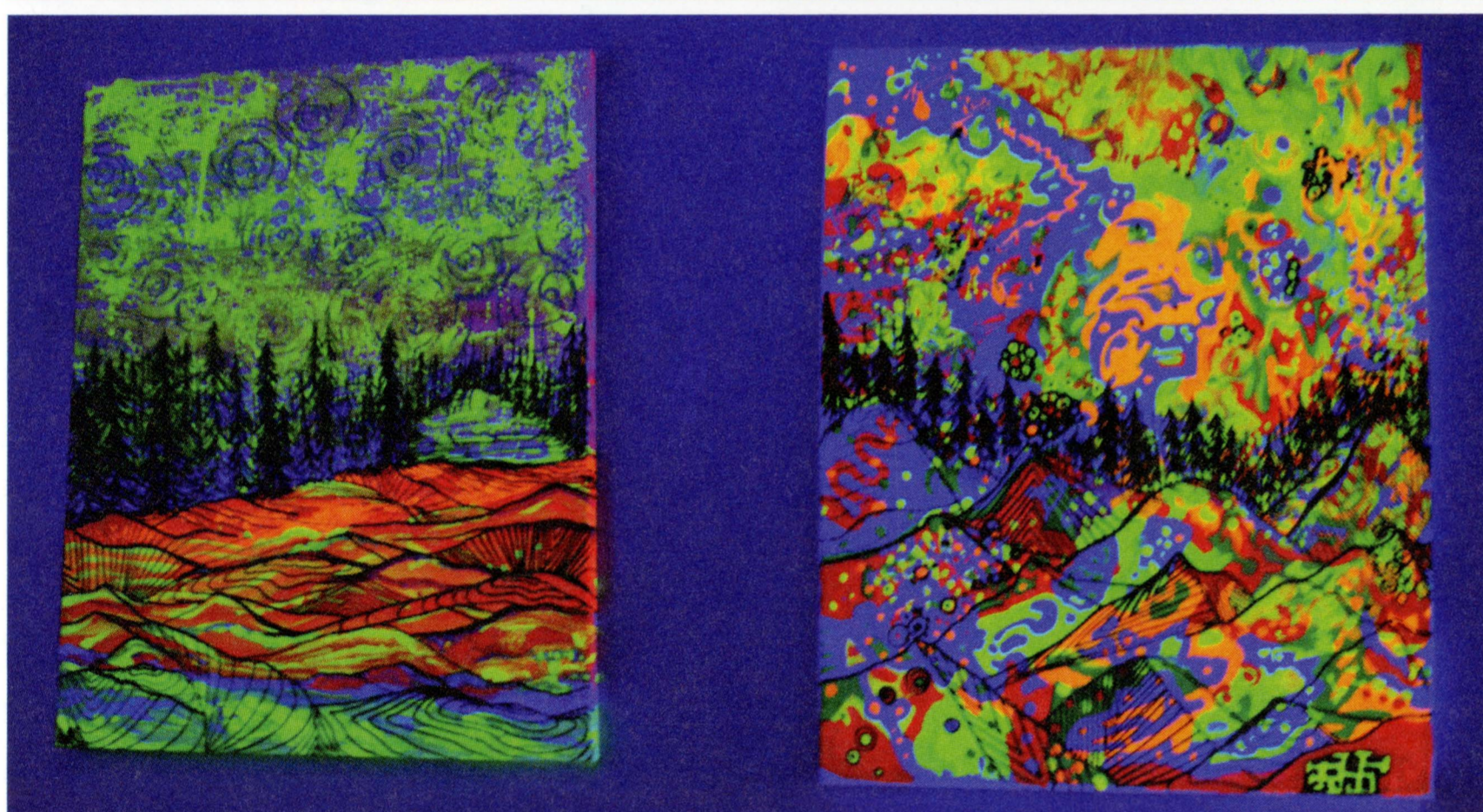
The Venus Vault

SPACES

2220 Superior Viaduct
Cleveland, OH 44113
216.621.2314
www.SPACESgallery.org

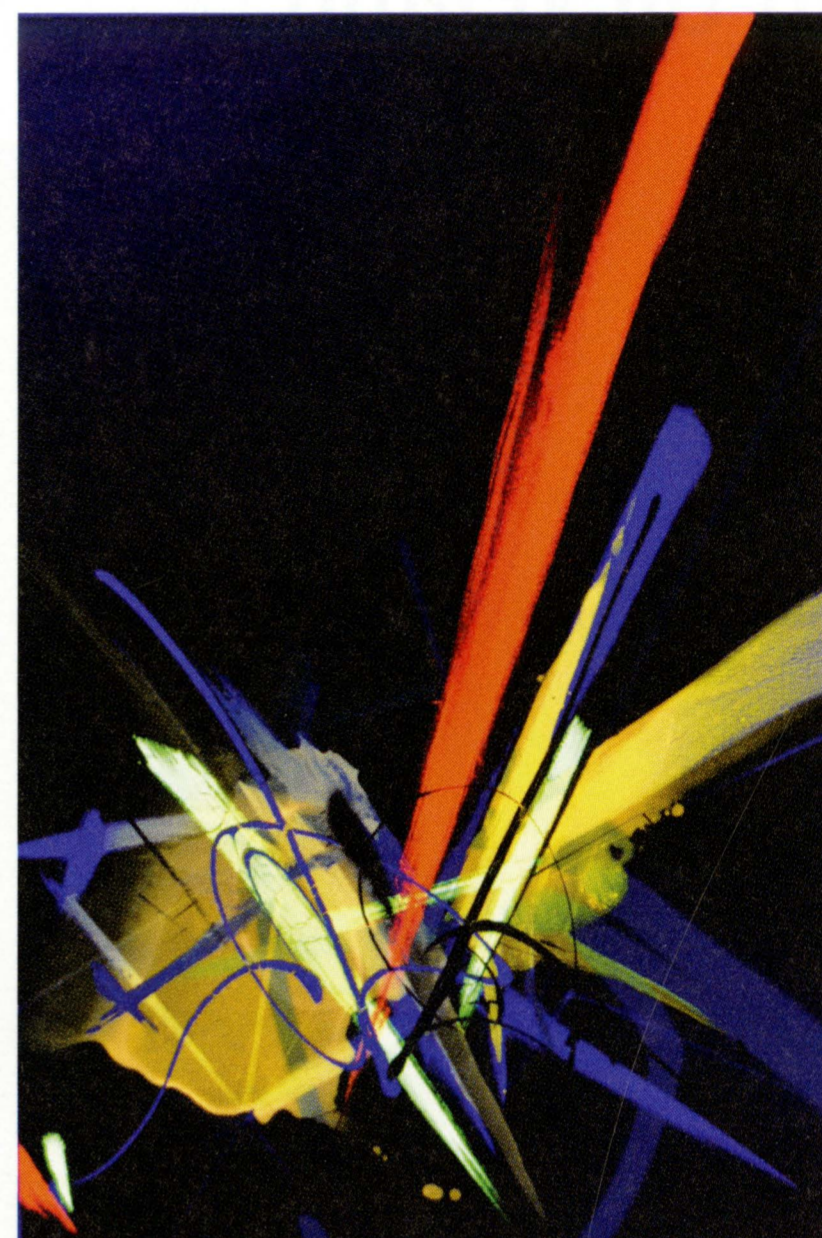
Glow 216!

by Amy Callahan



CLEVELAND'S fourth DayGlo exhibit is coming to Waterloo! A show spearheaded by artist John Saile and shown previously at Doubting Thomas Gallery, the DayGlo exhibit features new work by 40 local artists experimenting with fluorescent paint. Generously donated by DayGlo Color Corporation, this paint has unique qualities that add a new dimension to every artist's canvas and it isn't easy to predict what the results will be. You can experience this unique black light opening on December 4th in the Waterloo Arts Gallery. The show will close as we ring in the New Year with a DayGlo Rave party on January 1st.

On the heels of the DayGlo exhibit, Fandom 216 will kick off at Waterloo Arts, with a traditional tailgate party on Sunday, January 10. Curated by Dana Depew and Michael Loderstedt, Fandom 216 is presented in partnership with Zygot Press and HEDGE Gallery, and all three venues will have a selection of artists showing work with a sports theme. In a city of fans obsessed with their heartbreak teams, many are unaware of the cultural resurgence taking hold around them, but these two, often parallel worlds of art and sports will collide in this three-gallery exhibition. Complete with a tailgate party and



Artist and photographer Ross Bochner documented the Day Glo exhibits in 2013 and 2014. In addition to photographing the show, this year will be his third as one of the exhibiting artists.

chili cook-off, and coinciding with the 50th anniversary of the Super Bowl, Fandom 216 is a spectacle worth rooting for.

The National Arts Program, presented by the City of Cleveland, returns to Waterloo Arts this spring, providing an opportunity for artists of all skill levels and ages to have their work professionally displayed in an art gallery. Any resident of the City of Cleveland is welcome to drop work off on February 19th for inclusion in the show, which will open Friday, March 4th. Work is judged in categories for cash prizes. This show encourages the creative endeavors of all Clevelanders, from amateur to professional. Submission details and more information can be found on the City of Cleveland website or at www.waterlooarts.org. ■

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

DAY GLO EXHIBIT | DECEMBER 4

DAY GLO NEW YEAR'S DAY RAVE | JANUARY 1, 2016

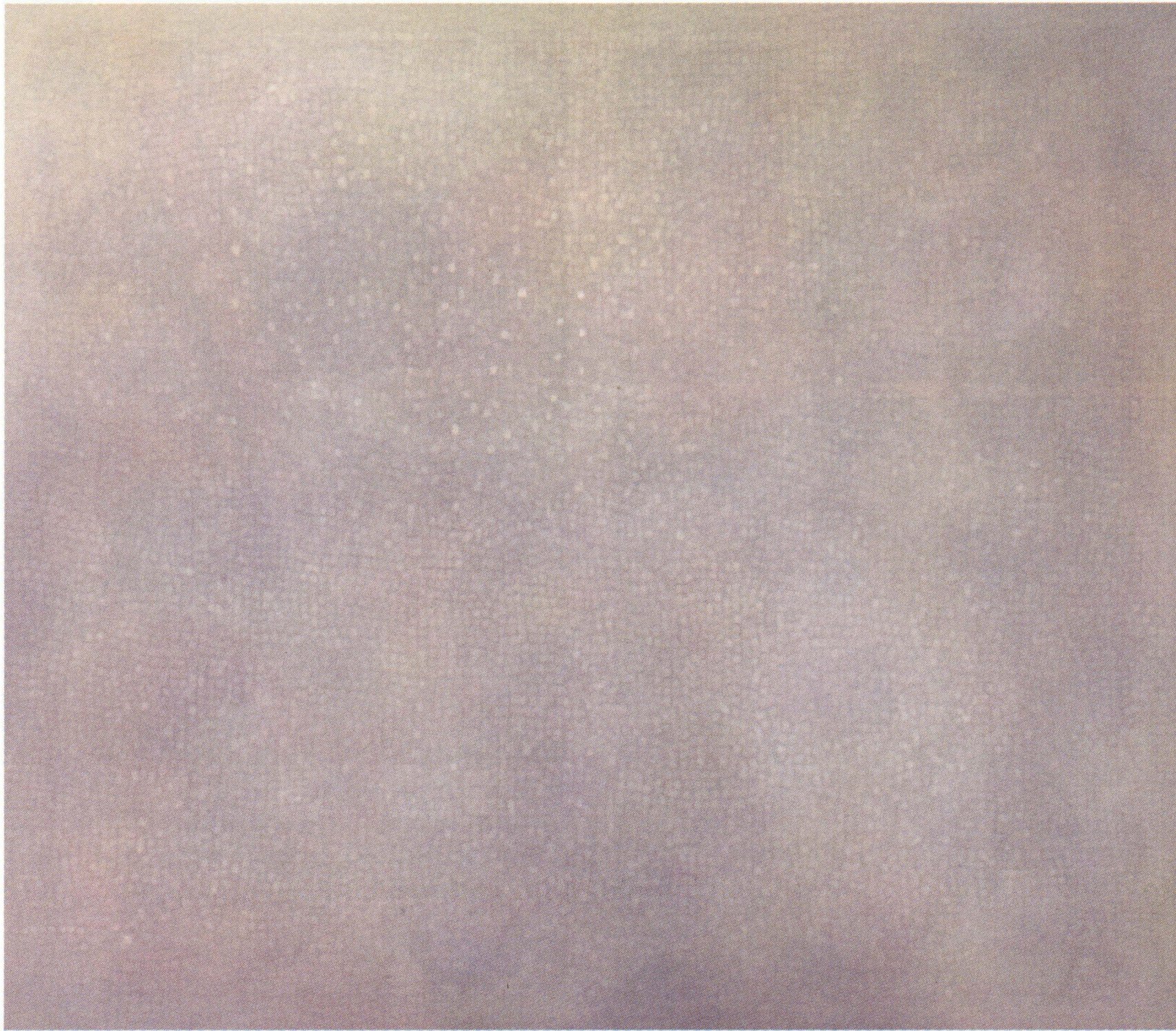
FANDOM 216 TAILGATE PARTY OPENING | JANUARY 10, 2016

NATIONAL ARTS PROGRAM DROP-OFF | FEBRUARY 19, 2016

NATIONAL ARTS PROGRAM EXHIBIT OPENING | MARCH 4, 2016

Into the Canvas: Post-Painterly Abstraction in Cleveland

by Christopher L. Richards



ABSTRACT painting in the late 1950s and 1960s developed beyond the realm of the action painters' exploration of expressing raw internal emotions. A number of American artists, including Helen Frankenthaler and Morris Lewis, began allowing diluted paint soak into unprimed canvases, removing the physical gestures of painting and creating the flattest paint surface possible. Art critic Clement Greenberg called these works "Post-Painterly Abstraction." Greenberg advocated passionately for these new developments in art as reaching the most pure result of Modernism in painting. He argued that flatness became "the only condition painting shared with no other art, and so Modernist painting oriented itself to flatness..." By allowing the pigments to stain the canvas, the artists were rejecting the three-dimensional, tactile application of paint, therefore stressing the flatness of the picture plane.

In Cleveland, these new developments in art were being explored by a number of artists. Carl Krabill began painting stained dot compositions in the early 1960s when he was a graduate student at Oberlin College. Layering color on color gives a sense of shifting light. The paintings recall Claude Monet or Larry Poons, artists that his mentor Ellen Johnson taught about in her art history courses at the college. Johnson, an important influence in promoting contemporary art, exhibited the works of artists such as Poons and Bruce Nauman before they became widely known. This penchant for seeking out younger artists led her to support Krabill with the help of a Learned Society Grant.

Using the rectangle and oversized scale as a guide, Barbara Smukler created lyrical, striped bands of color on a grid system. In a statement she wrote, "I have had a love affair with stripes and lines... They are marvelous units to work with." Rectangular areas define

the freely drawn lines that emphasize the stretchers on which the canvas is wrapped, an idea that Greenberg had advanced as acknowledging the limitations of the support. By doing so, Smukler had reaffirmed that flatness was vital to the process. Her slowly built-up transparent washes create marks that overlap, and are both seen and barely seen. The scale of the work becomes imposing on the viewer both visually and physically. They require an interaction and movement by the viewer to pick up on the rhythmical organization.

William Ward's stained landscape paintings show the influence of Frankenthaler, and the impact that the Mexican landscape had on his sense of color. Many of the titles for these stained paintings are derived from locations in Mexico where Ward, and his wife, Evelyn Svec Ward, repeatedly traveled, beginning with their honeymoon to Oaxaca Valley in 1952. Ward saturated paper or canvas with water, requiring him to work quickly as he created momentary visual impressions of the landscape. Ward worked simultaneously in a bolder striped style he called his *Liquid-Stripe* series. These calligraphic marks layer stripes of color in a curvilinear technique. The effect is one of total pigment saturation of the canvas with an all-over composition, and shows the influence of Japanese calligraphy. A teacher of the subject, Ward stated that "Calligraphy builds discipline in a person. If you make a mistake, you start all over." That attention to detail and sense of discipline is visible in his finely executed abstractions.

Each of these artists embraced new techniques and styles that both mirrored and advanced ideas of abstract art in the early 1960s and they continued to push these artistic developments well into the 1970s and beyond. Shifting focus away from the emotive gestural paint stroke of Abstract Expressionism gave these artists the ability to focus on concept and color. The stained paintings created by Krabill, Smuckler, and Ward present a unique look at how artists of our region responded to national artistic movements. ■



Clockwise, beginning on the facing page: works of Carl Krabill, Barbara Smukler, and William Ward.

ARTneo

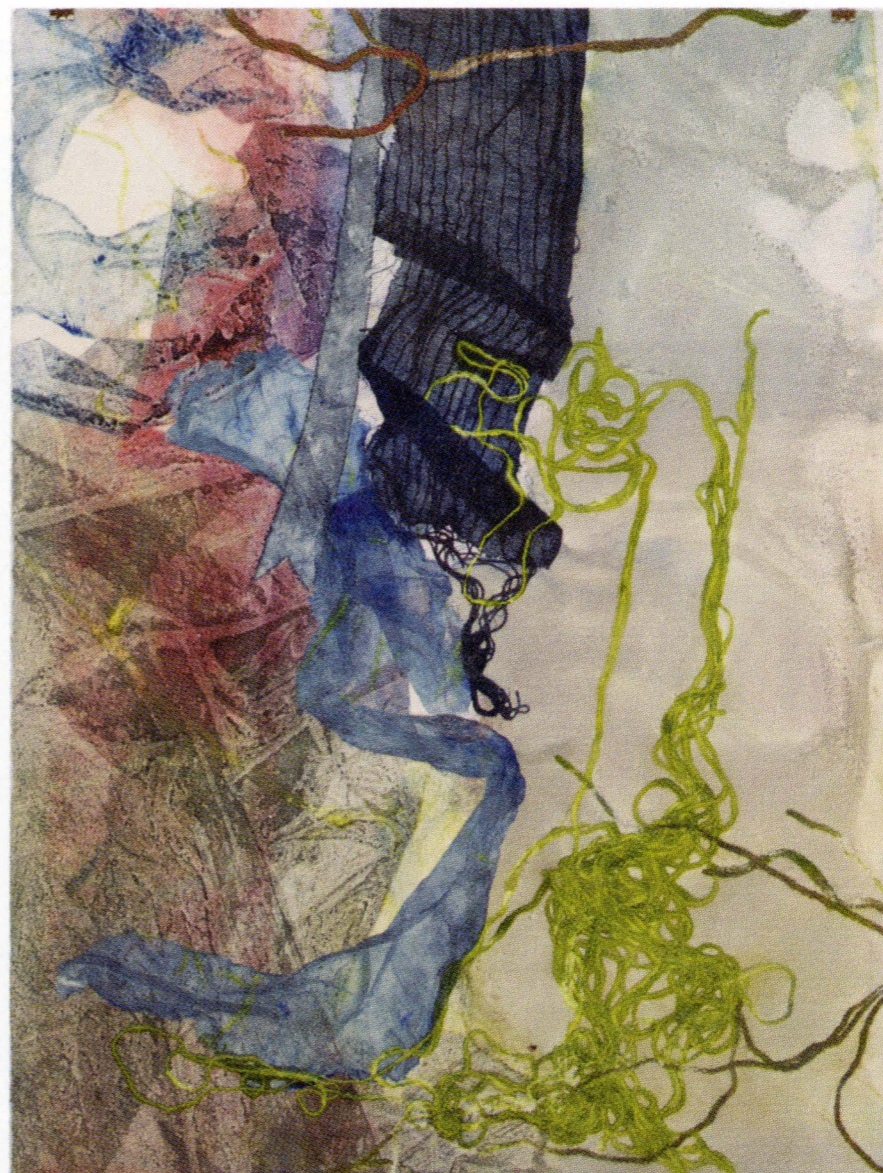
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
216.227.9507
artneo.org

INTO THE CANVAS | OPENS JANUARY 15 AND RUNS THROUGH MARCH 25, 2016

INTO THE CANVAS: POST-PAINTERLY ABSTRACTION IN CLEVELAND
JANUARY 15, MARCH 25, 2016 RECEPTION 5 TO 9 PM FRIDAY, JANUARY 15

The Art of Sports, Lights, and Thread

by Hilary D. Gent



clockwise, from top left: Steampunk light fixture by Ken Love; monprint using thread by Jessica Pinsky; detail of installation by Rebecca Cross; and a piece by Libby Chaney.

HEDGE Gallery has moved into its new format of representing thirteen of Northeast Ohio's prominent artists, many of whom will be part of the 2016 exhibition schedule.

HEDGE Gallery is also continuing to collaborate on projects with other galleries and artist groups. Selected as one of three locations for the project *Fandom 216*, HEDGE Gallery showcases the project from January 15 until February 12, 2016. Our collaborators in the exhibit are Waterloo Arts and Zygote Press.

Fandom 216 will focus on The Art of Sports in Northeast Ohio, coinciding with the 50th

anniversary of the Super Bowl. Themes will examine the role sports narratives hold for our region, and many special events are planned to celebrate this exhibition, including a tailgating party and Super Bowl Party at Waterloo Arts.

This Holiday Season, the Gallery will feature Akron/Canton based artist, Ken Love's, *Steampunk Light Show*. Love's lights are created from a variety of material, such as vintage typewriters and sewing machines, industrial gears and gaskets and even stiletto, high-heeled shoes. The lights are thoughtfully

constructed from repurposed elements, and transformed into whimsical and functional fixtures. Steampunk Lights are "antiques with a personality." They conjure memories and stories from the past with a sexy new twist on modern lighting. Love's lights are always available at HEDGE Gallery, but he will be presenting his largest selection of lights for the Holidays, during Cleveland Bazaar December 11 and 12, and during the December 18 Third Friday Event.

On February 19, HEDGE Gallery will present its first textile inspired exhibit, *Thread* with works by Libby Chaney, Rebecca Cross and Jessica Pinsky. The three artists will fill the Gallery walls with their most recent projects, ranging from delicate wall hangings, large scale installations, and fiber themed mono prints. These three artists will merge their variety of techniques to create works that viewers can walk through and into, in hopes of solidifying the dialogue between viewer and textile. Fabric is not just for wearing or pulling over our heads in the freezing winter months; it is also a means to explore other art making processes through collage, dying, sewing, stitching and weaving. ■

HEDGE Gallery

78th Street Studios, Suite 200
1300 D, West 78th Street
Cleveland, Ohio 44102
hedgeartgallery.com

CLEVELAND BAZAAR | 10 AM – 9 PM SATURDAY, DECEMBER 11 AND 10 AM – 6 PM SUNDAY, DECEMBER 12

STEAMPUNK LIGHT SHOW | 5 – 9 PM FRIDAY, DECEMBER 19

FANDOM 216 (HEDGE GALLERY LOCATION) | OPENING RECEPTION 5 – 9 PM FRIDAY, JANUARY 15
ON VIEW THROUGH FEBRUARY 12, 2016

THREAD | OPENING RECEPTION 5 – 9 PM FRIDAY FEBRUARY 19, ON VIEW THROUGH APRIL 15, 2016

Kokoon presents *Gone But Not Forgotten* by William G. Scheele



CLOCKWISE, FROM TOP LEFT: Fishing, by Frank Wilcox; Valley Railroad, by Michael Prunty; Triceratops, by William E. Scheele; and Deep Water Carousel, by Randall Tiedman.

CLEVELAND has long been a breeding ground for fine artists, and this exhibition highlights several who have contributed their particular artistic prowess to the region since the early twentieth century.

Frank Wilcox (1887-1964) was a longtime Cleveland School of Art teacher, book author, historian and artist. He produced prolific amounts of drawings, prints and paintings that explored the human character; travel scenes from all across America, Canada and Europe; Ohio history of Native Americans and the Canal systems; and everyday life in Northeast Ohio.

William E. Scheele (1920-98) became an artist whose interest in animal life led him to the directorship of the Cleveland Museum of Natural History (1949-72). Besides painting for his own pleasure, he wrote and illustrated seven books, weekly articles for the Cleveland Press and other scientific publications.

Randall Tiedman (1949-2012) was a self-taught artist who explored all aspects of painting that interested him. His unbounded enthusiasm and exploration blossomed during the last six years of his life, resulting in a unique series of "inscape" paintings. These "Rust Belt" images were created from Randall's

memories while listening to classical music.

Michael Prunty (1953-2015) worked in the professional advertising business for decades, while developing a highly skilled method of watercolor painting. His love of the Northeast Ohio cityscapes and landscapes is evident in his work, blending soft, atmospheric effects and tight, linear architectural elements.

Other historic artists, like William Sommer, Henry Keller and Paul Travis will also be shown.

Works of Frank Wilcox, curated by William Scheele: November 27, 2015 - March 2016 at the Cleveland History Center / Western Reserve Historical Society. ■

Kokoon Arts Gallery

1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

GONE BUT NOT FORGOTTEN | OCTOBER 16, 2015 – JANUARY 16, 2016

FRANK WILCOX: ARTIST AS HISTORIAN | NOVEMBER 27, 2015 THROUGH APRIL 30, 2016

Curated by William Scheele, presented at the Cleveland History Center

The Galleries at CSU Highlight Rich Artistic Life

by Robert Thurmer

THE GALLERIES at Cleveland State University begin the winter exhibition season with a performance by the French Baroque Chamber Orchestra Les Delices on Saturday, January 16, in the North Gallery. The performance heralds a series of shows in the coming weeks, highlighting the rich artistic life in Cleveland and at the university.

I Came So Far For Beauty

January 21, to February 27, 2016

An exhibition exploring the presence and function of beauty in contemporary art, as

exemplified in the work of 26 artists. Curated by Lane Cooper, Artist, Associate Professor, and Chair of Painting at the Cleveland Institute of Art.

Euclid Avenue: 150 Years of Grandeur – 50 years of CSU Glory

January 21, to February 27, 2016

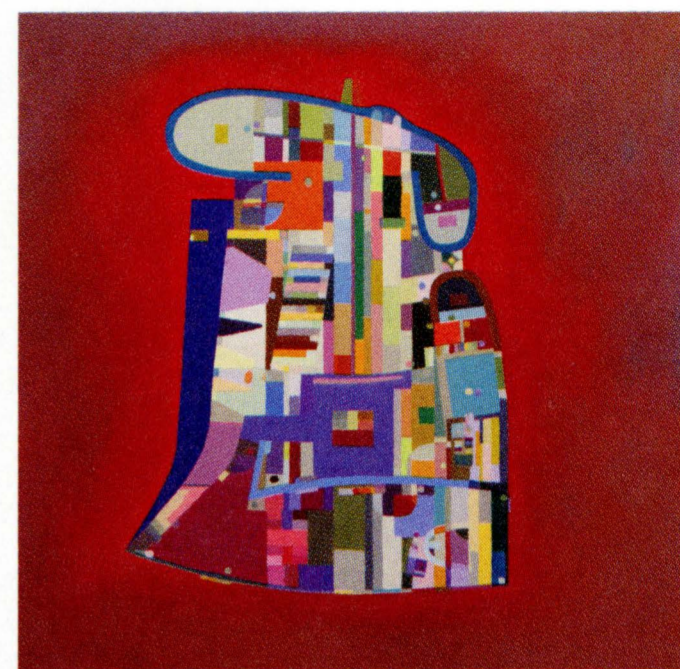
A historical narrative about the history of Cleveland's "Champs-Elysees" with artifacts, maps, and photographs. Curated by Richard Klein, Ph.D., with help from the Cleveland Public Library, the Michael Schwartz Library Special Collections, and the CSU Archives.

Go Figure

March 10 – April 16, 2016

The lone figure as subject in the work of Sean Henry, Karen Ann Myers, and Ron Kroutel. Curated by Robert Thurmer.

Media Room: Empty Gestures: Innovative experiments in video and sound exploring



Julie Langsam's Le Corbusier Floorplan: Ronchamp Chapel, Red, Color Determined by Chance, 2015.

personal space and intimacy by conceptual artist Blake Cook.

The Ornamental Impulse: Form, Pattern, and Color

March 10 – April 16

A retrospective exhibition of works by Liz Whitney Quisgard – manifestations of a compelling quest for visual splendor. ■

The Galleries at Cleveland State University

1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

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MARCH 30–APRIL 10, 2016

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Both books tell the stories behind the first wave of portraits from this ballsy artistic journey by human realist painter, Judy Takács

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BAYarts, Bay Village
Butler Institute of American Art
and always online at blurb.com

Chicks with Balls
Judy Takács paints unsung female heroes

chickswithballsjudytakacs.blogspot.com
judytakacspaintspeople.com

Judy Takács was awarded an Ohio Arts Council Individual Excellence Award for 2013

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27

NINE MUSES ART GALLERY

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December 12th & 13th, 2015 - BAM! Barberton Art Mart

Open 11am-4pm - Enjoy fine arts and crafts from area artists
Located at Nine Muses & The Art Center on Tusc (ACoT)

January 8, 2016 - The Art of Michael McCullough

Reception 5-9 - Show Runs January 8th - February 20th

February 26, 2016 - "Alchemy" works of George Kurka

Reception 5-9 - Show Runs February 26th - March 19th

More info at: www.NineMusesArt.com

584 W. Tuscarawas Ave. Barberton, OH 44203 | 234-571-2721 | #NineMusesArt

A Passion for the Old Masters: Traditional Drawing and Painting Instruction

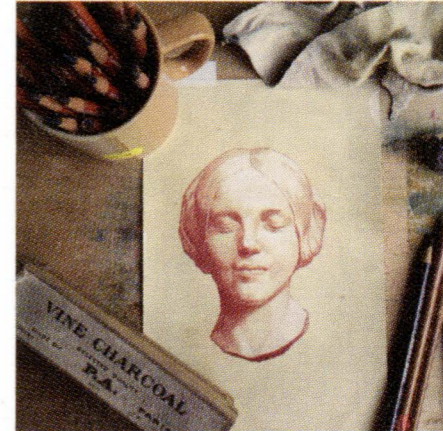
by Martin O'Connor

I'VE ALWAYS respected the Old masters of painting and the craft that they developed. This love led me on a journey to learn their techniques. Instruction was hard to come by. Skill-based painting has largely been erased from art school curriculum.

I was able to find a few figurative artists with whom I was fortunate enough to have studied under. They were able to pass on a knowledge of anatomy, chiaroscuro, perspective, color theory, and the craft of painting.

This instruction and nature are the basis for my classes. I have been passing on these time-tested methods for 25 years.

Students interested in learning traditional methods of drawing and painting can find instruction in my 2nd floor studio at the Screw Factory. Through a series of progressively challenging assignments students gain the academic skills necessary to open up the limitless possibilities of the medium. Classes are ideal for beginner and advanced students



A Bague drawing by Martin O'Connor

alike. An individualized approach addresses the needs of students at any level. Traditional instruction emphasizes observational drawing,

with accurate representation of form, perspective, proportion, light and shade, and color. Large windows and high ceilings make the Screw Factory an ideal location for this type of training.

Questions regarding drawing and painting classes can be directed to Marty O'Connor at templaraa@gmail.com. Visit screwfactoryartists.com for information on the wide variety of classes offered by the artists of The Screw Factory. ■

Screw Factory

The Lake Erie Building
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com

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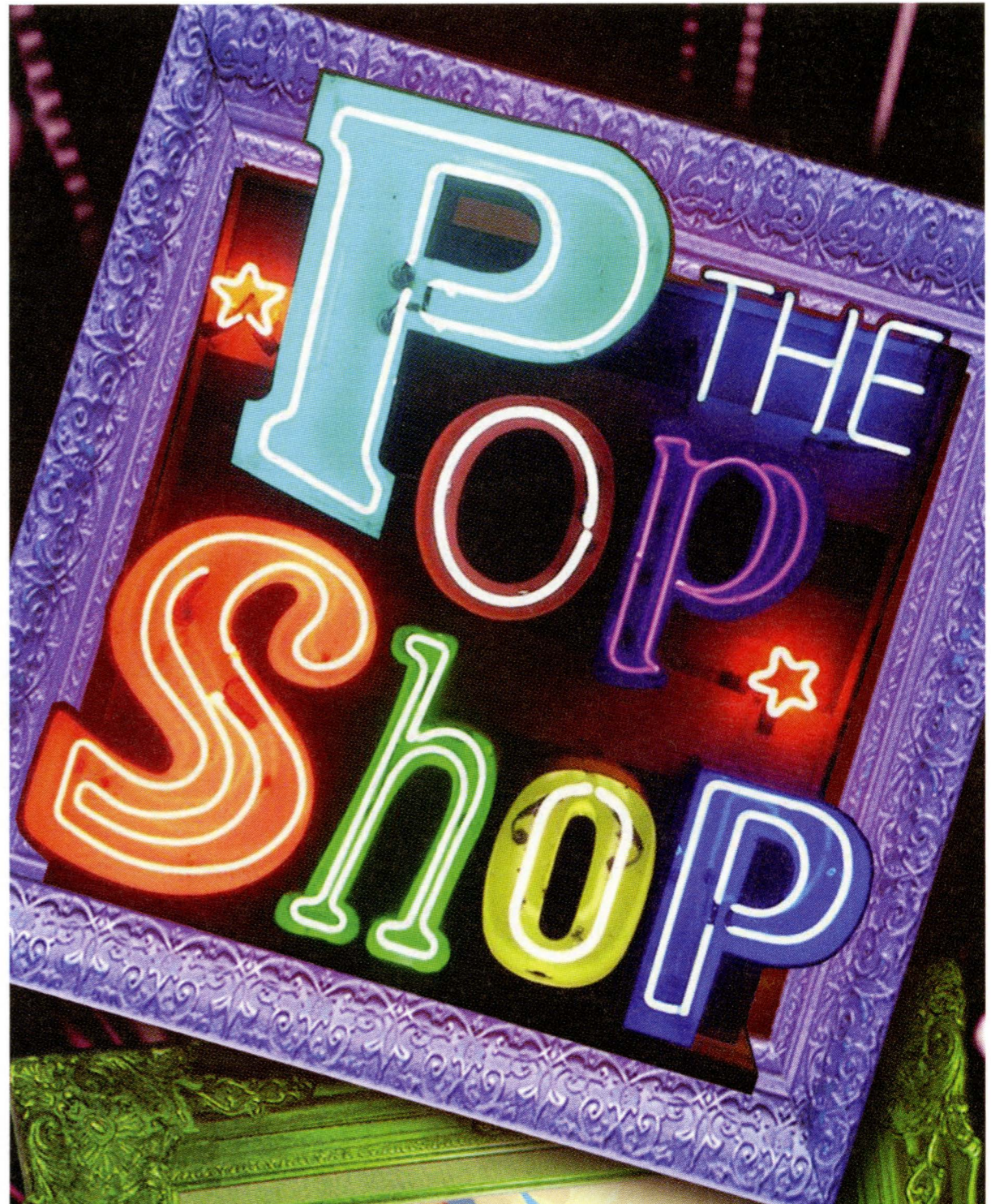

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A Touch of the Hand

by Kim Baxter

A TOUCH of the hand, it reaches out to the world around us and shapes our life experience. To touch, to hold, to grasp... an act of meditation in motion. Making with purpose, a sense of self, we celebrate new ideas.

At Flux Metal Arts, we have embarked on a chapter of exciting renewal. We invite you visit our gallery filled with fresh, contemporary jewelry and metalwork by established and emerging local artists. Perfect for the holidays, or every day, each hand crafted piece resonates with the inspired touch of the artist's hand. Come find something uniquely

made for you and your loved ones.

This winter we welcome visiting artist and BGSU Distinguished Professor Tom Muir February 6 – 7 for his workshop "Hinges and Joints: Standard, Invisible, & Universal". Find your own touch as we learn about three types of hinges for the jeweler and metalsmith: an integral hinge (aka invisible or hidden hinge), a standard three to five knuckle hinge and a universal joint hinge.

Nationally recognized Maine artist Jayne Redman joins us in the studio March 12 – 13 for her workshop "Making Multiples with Blanking Dies". Learn how you can quickly go from original idea to duplicated shape as you make and use your own one-piece blanking dies to easily cut out precise duplicate shapes from metal sheet. Jayne will also demonstrate her own inventive methods of forming, connecting, and engineering.

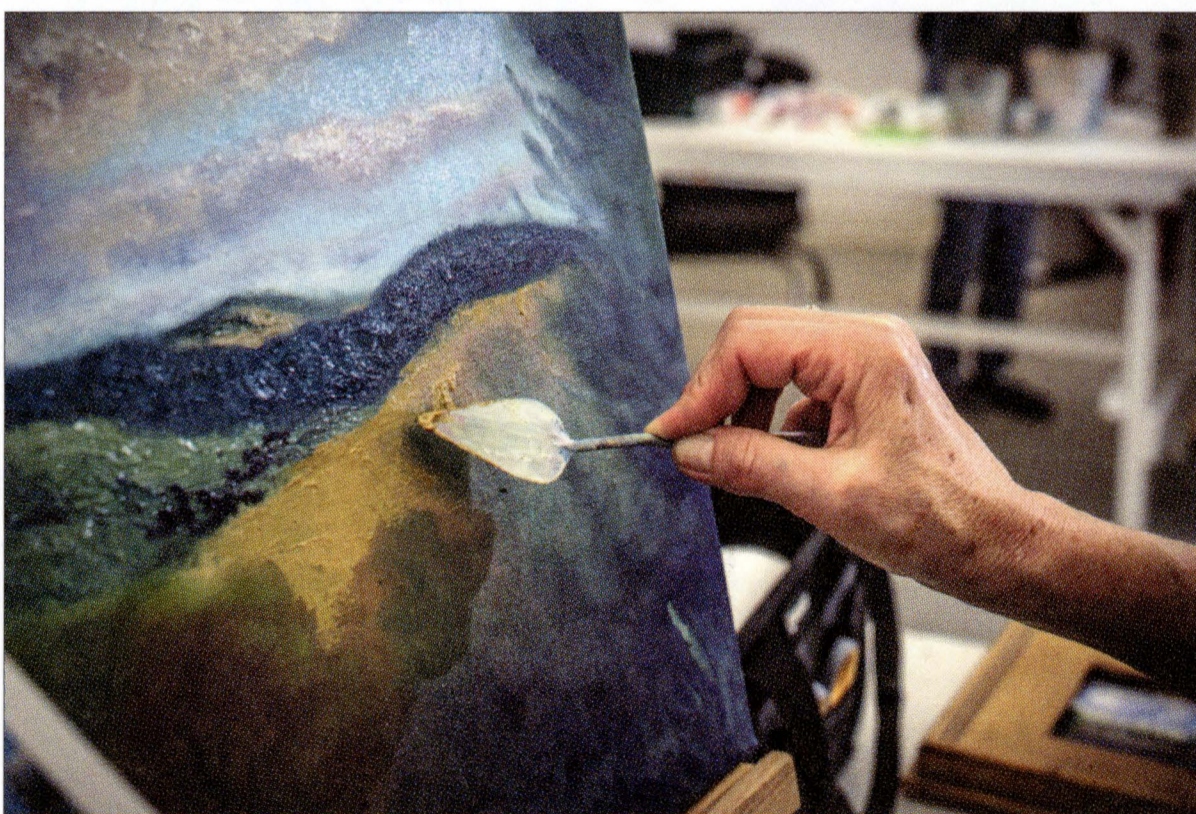
Whether you create your gifts, or shop from our gallery, a touch of the hand means so



ABOVE: Watercraft infuser by Tom Muir. BELOW: Jayne Redman teaches a process of making multiples using blanking dies.



much. Visit fluxmetalarts.com for a complete list of classes and events. ■




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The Valley Art Center is the hub of the visual arts in the **Chagrin Valley**. Every year, we offer 400 classes to more than 1,400 students of all ages and abilities. Through our gallery exhibits and highly attended **Art by the Falls** outdoor show, we help bring art and artistic appreciation to the entire **Northeast Ohio** region.

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FINE ART

Group Ten Gallery is an artist owned gallery in Kent, Ohio. Ten award winning professional artists with a wide variety of styles are represented. There are new and special exhibitions every 4 to 6 weeks.

138 East Main Street, Kent, Ohio 44240
Phone: 330-678-7890 Hours: Thurs.- Sat. 12-5pm
www.grouptengallery.com



2731 Prospect proudly opened the doors to Cleveland's newest and largest contemporary art gallery on September 18, 2015. 2731 Prospect presents innovative work in painting, sculpture, photography and works on paper by established and emerging artists from the Cleveland area and beyond.

EXHIBITIONS

OCTOBER 30 - DECEMBER 5, 2015

Photographic Works - Joseph Minek
Symbiosis State - Amber Stucke

Reception: Friday, October 30 from 6:00 - 9:00 pm.

DECEMBER 11 - FEBRUARY 6, 2016

Works on Paper from 2731 Prospect

Includes new work by Christi Birchfield, Jerry Birchfield, Tim Callaghan, Lane Cooper, Bruce Edwards, Elizabeth Emery, Prajakti Jayavant, Andrea Joki, Jason Milburn and Darius Steward.

Reception: Friday, December 11 from 6:00 - 9:00 pm.

FEBRUARY 12 - MARCH 19, 2016

Paintings - Alan Crockett

New Work - Ian Hagarty

Reception: Friday, February 12 from 6:00 - 9:00 pm.

2731
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CONTEMPORARY ART

Please check
www.2731prospect.com
for additional gallery events
that accompany each exhibition.

Image: Amber Stucke, 2015

31

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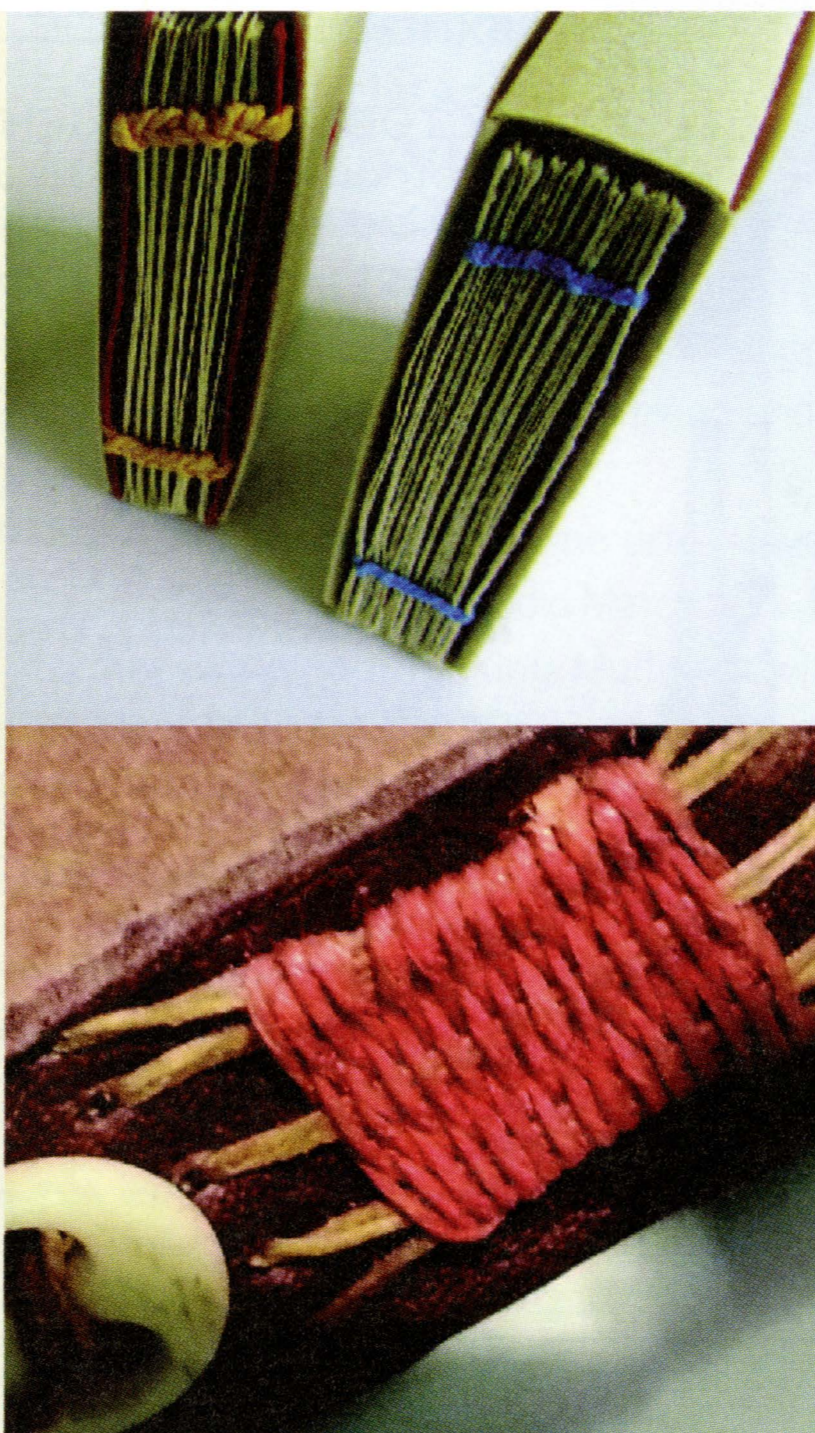
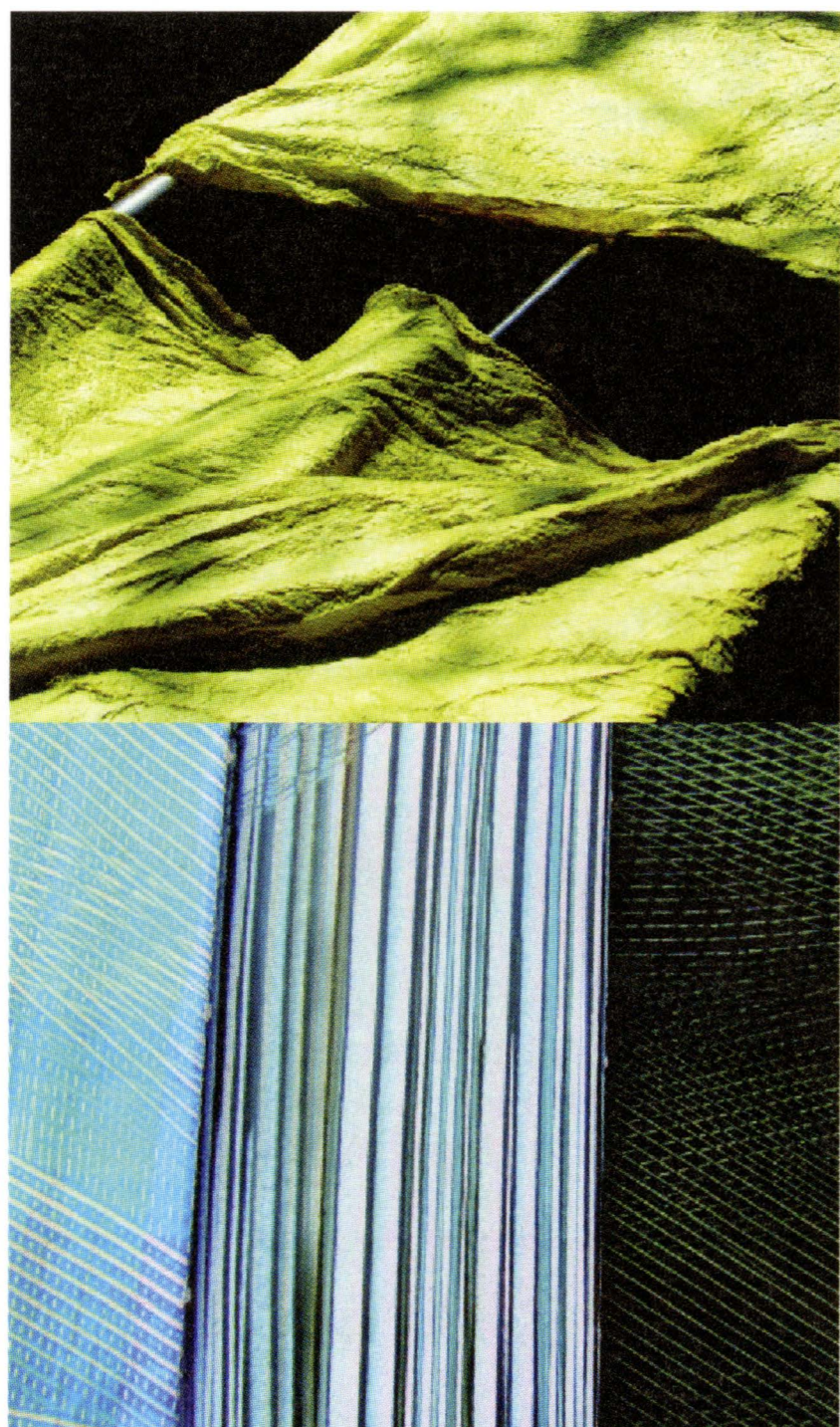
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Fall and Winter Workshops Have Arrived at the Morgan!

by Morgan Conservatory Staff



THE MORGAN Art of Papermaking Conservatory and Educational Foundation is proud to announce more fall and winter workshops than ever before. With a dozen workshops to choose from, we have something for everyone. Don't let your creativity go into hibernation with the approach of cold weather. We have a host of wonderfully talented local teaching artists offering workshops from calligraphy to pulp painting and everything in between. Come see what the Morgan and these talented local teachers have to offer.

For registration, teaching artist bios and additional photographs, please visit us online at www.morganconservatory.org

Introduction to Pulp Painting taught by Anna Tararova

Saturday November 7, 2015

The Magic Box taught by Betsy Begue

Saturday November 7, 2015

Papermaking with Native Milkweed taught by Aimee Lee

Saturday November 21 – Sunday November 22, 2015

Basics of Western Calligraphy with the Broad-Edge Pen taught by Martha Ericson

Saturday December 5 – Sunday December 6, 2015

Introduction to Letterpress on the Vandercook taught by Radha Pandey

Saturday December 5 – Sunday December 6, 2015

Pleats on Pleats: Folding Origami Corrugations taught by James Peake

Saturday January 9, 2016

Paste Paper taught by Kerri Harding

Saturday January 16, 2016

The Piano Hinge Book taught by Clare Murray Adams

Saturday January 23, 2016

Long Stitch, Link Stitch taught by Fran Kovac

Saturday January 30, 2016

The Miniature Book taught by Aimee Lee

Saturday February 6, 2016

Natural Dyes on Paper taught by Aimee Lee

Saturday February 13, 2016

More than Renovations

Morgan Conservatory has done some growing in 2015. Major renovations were completed early in the year that resulted in working offices, cubicles, a store and even a kitchen! We have accomplished more than renovations. We have acquired some new staff members as well.



FACING PAGE: Details illustrate the processes of paper making, dyeing, and book binding, all taught in workshops in the coming months. ABOVE LEFT: Studio Coordinator Radha Pandey. Above Right: Workshop and Paper Sales coordinator Kyle Holland.

Radha Pandey is Morgan Conservatory's Studio Coordinator. She earned her MFA in Book Arts from the University of Iowa's Center for the Book where she was a recipient of the Iowa Arts Fellowship. She has studied Western and Asian Papermaking techniques with Timothy Barrett and teaches book arts classes in India and the US.

Her interest in the history of papermaking led her to research creation of stop-motion animations using watermarks. This became a part of her graduate thesis work, along with dimensional cast paper sculptures, and a hand-printed book of botanical anatomies titled *Anatomia Botanica* that won the MICA Book Award at the Pyramid Atlantic Book Fair in 2014.

Her artist books have been exhibited in the US and abroad, and are represented most recently in the Artists' Books Collection at Cleveland Institute of Art. Currently, Pandey is working on developing Islamic world papers for applications in conservation.

Kyle Holland is Morgan Conservatory's Workshop and Paper Sales Coordinator. He earned his BFA in printmaking from Memphis College of Art in 2012. His work has been exhibited internationally, including recent shows at Vanderbilt University in Nashville, TN; The Printmaking Center of New Jersey in Branchburg, NJ; the Center for Book Arts in New York City; and the King St. Stephen Museum in Székesfehérvár, Hungary. His work is in the collections of the Robert C.

Williams Paper Museum, the Nevada Museum of Art, Virginia Commonwealth University, and Yale University among others. Holland was awarded the Scholarship for Advanced Studies in Book Arts at the New York Center for Book Arts in 2012 and was selected to participate in the 11th portfolio published by Hand Papermaking, Inc. *Negative Space in Handmade Paper: Picturing the Void*, in 2013. Holland currently lives and works in Cleveland, OH where he continues his artistic practice in addition to teaching papermaking and bookbinding workshops. ■

The Morgan Art of Papermaking Conservatory & Educational Foundation

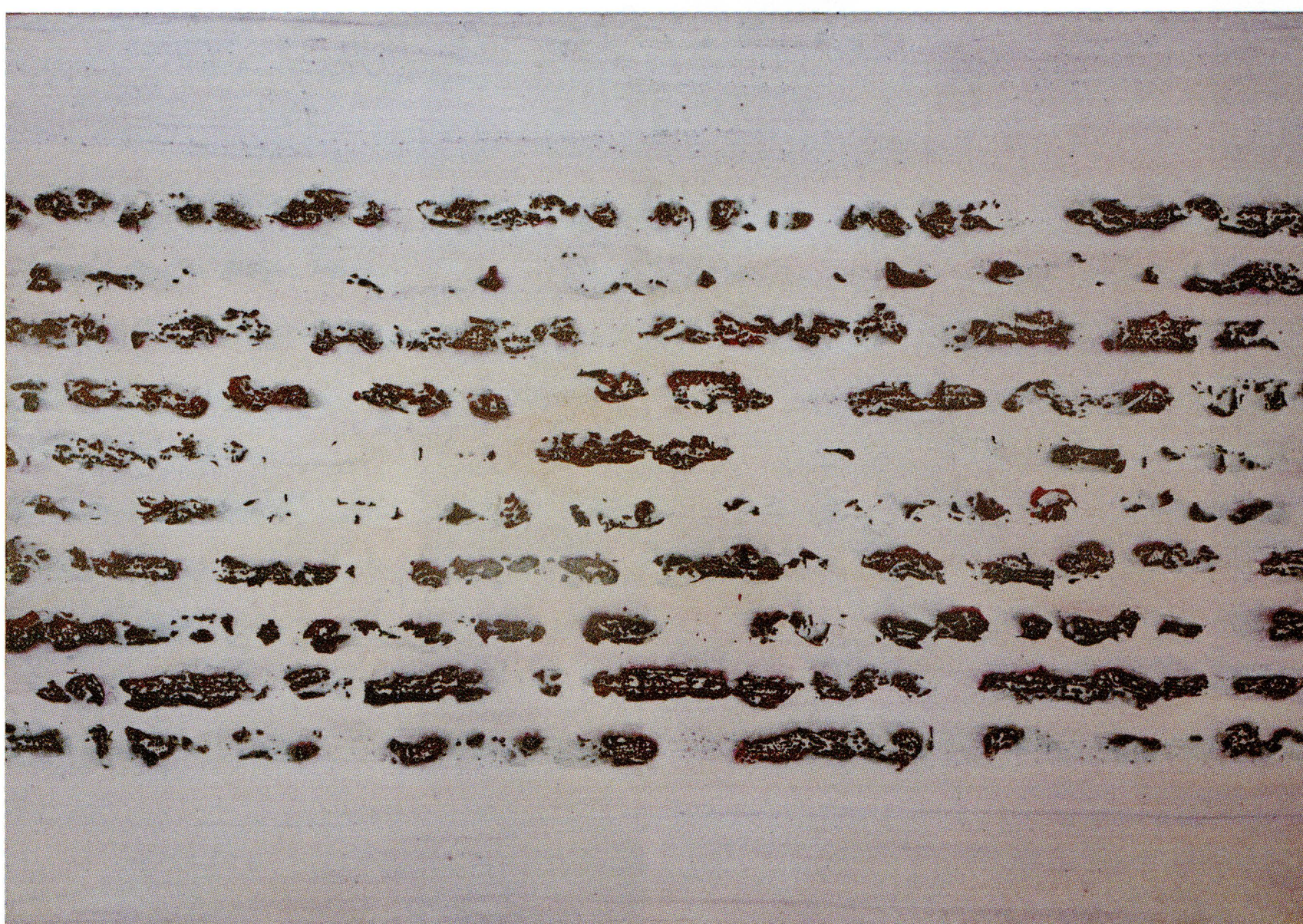
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

BUOYANCY: WORKS OF AIMEE LEE & KRISTIN MARTINCIC | OCT 15 - DEC 5, 2015

For a complete list of upcoming, Winter 2015-2016 workshops, visit morganconservatory.org.

Music and Corporeality are Twin Muses in Judit Reigl Retrospective

by Denise Birkhofer, Ellen Johnson '33 Curator of Modern and Contemporary Art



Judit Reigl (French, born in Hungary, 1923), *Art of the Fugue*, 1982, Mixed media on canvas, Collection of the artist

THE ALLEN Memorial Art Museum presents a survey exhibition of the work of Judit Reigl, one of the foremost figures of European painting to emerge in the second half of the 20th century. *Judit Reigl: Body of Music* is the first retrospective of the artist's work in a United States museum.

Born in Hungary in 1923, Reigl escaped from behind the Iron Curtain in 1950 and arrived in Paris, where she first exhibited her work in 1954. She has maintained a home and studio outside the city since 1963 and has continued to create art into her nineties. Although best known for her non-objective paintings, which exhibited parallels with the

New York School, Reigl's creative approach has ranged from surrealist automatism to exploration of the border between the figurative and the abstract.

Long admired in France, Reigl is represented in the permanent collections of museums across Europe and the United States. This exhibition features paintings and works on paper drawn from major public and private collections, including the Metropolitan Museum of Art and the Pompidou Centre in Paris.

Judit Reigl: Body of Music follows two threads that unify the artist's rich and disparate oeuvre: corporeality and music. The

body has always been central to Reigl's art, as both subject and tool. Beyond the gesture, Reigl engages painting with her entire body in a vigorous process directed at generously sized canvases. Bodies appear as representations of energetic torsos in the *Man* series (1966–72). Elsewhere, the corporeal operates on a more metaphorical level: in the *Unfolding* series (1973–85), Reigl painted on the back of the canvas as well as the front, allowing paint to bleed through the fabric. This attention to both sides of the canvas acknowledges the three-dimensionality of the "painted window," thus granting corporeality to the object itself. For a recent series of drawings, Reigl worked directly on the floor on her hands and knees, her quick, assured movements marking a long scroll of paper with an ink-soaked sponge.

Music is likewise a recurring element in Reigl's work and a fundamental presence in her life. She often paints while listening to classical music, allowing the sound to prompt the movements of her body as she creates her art. In a series of ink drawings titled *Writings after Music*, lines of organic forms may be read as a musical score.

The musical theme is especially fitting for Oberlin College, which enjoys a world-renowned music conservatory in addition to one of the top academic art museums in the United States. ■

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
www.oberlin.edu/amam
440.775.8665
Free admission

JUDIT REIGL: BODY OF MUSIC | FEBRUARY 2 – MAY 29, 2016

OPENING RECEPTION: 5-8 PM THURSDAY, FEBRUARY 4

FIRST THURSDAY EVENING HOURS | 5 – 8 PM DECEMBER 3, FEBRUARY 4, MARCH 3, APRIL 7, AND MAY 5

HOURS | TUESDAY THROUGH SATURDAY, 10 AM–5 PM; SUNDAY, 1–5 PM; CLOSED MONDAYS AND MAJOR HOLIDAYS (INCLUDING DECEMBER 24 THROUGH JANUARY 1)

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LAND Studio Collaborates on Gould Court by LAND Studio Staff

THIS SUMMER marked the completion of an ongoing project in Ohio City. LAND studio partnered with Ohio City Incorporated and local artist Josh Maxwell to transform Gould Court from a vacated alleyway into a neighborhood gateway and public space.

Once a vehicle pass-through from West 25th Street to public parking, Gould Court is now a vibrant pedestrian walkway and seating area, featuring clusters of larger-than-life sculptural leaves. Not only do the sculptures activate and invite pedestrians into the alley, they serve as part of a water recycling system for Mitchell's Homemade Ice Cream alongside landscaping in the newly transformed alley.

The leaf-like sculptures collect rainwater, which is combined with rainwater captured from Mitchell's roof and is held in an underground cistern tank, and circulated back into the Mitchell's facility to provide water to the toilets as well as the outdoor landscape beds. The landscape is partnered with sleek picnic tables designed and fabricated by local artist Jason Radcliff of 44 Steel.

The rainwater retention system reduces the amount of city water needed to operate the Mitchell's facility and provides water for the surrounding landscaping, adding a green, sustainable edge to this public art. The rainwater collection system was made possible through a storm water demonstration grant from the Northeast Ohio Regional Sewer District. Grants from Citizens Bank and Project EverGreen made the public art and landscape enhancements possible.

Next time you stop at Mitchell's Homemade Ice Cream, peek around the corner to see the improvements and observe the hidden benefits of the public art along Gould Court. **E**

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413



Details of Gould Court. Images courtesy of LAND Studio.

Loren's Art Lounge, Cleveland's Second Smallest Gallery!

by Loren Naji

DURING NOVEMBER'S Walk All Over Waterloo event, November 6th, I hosted a Grand Opening of my newest art gallery, Loren's Art Lounge. My first show, *Cheap Thrills* featured stunning wall constructions by Thomas Kassai, an artist bursting with talent that I discovered at the Cleveland Institute of Art! This show is on view by appointment through November 30th.

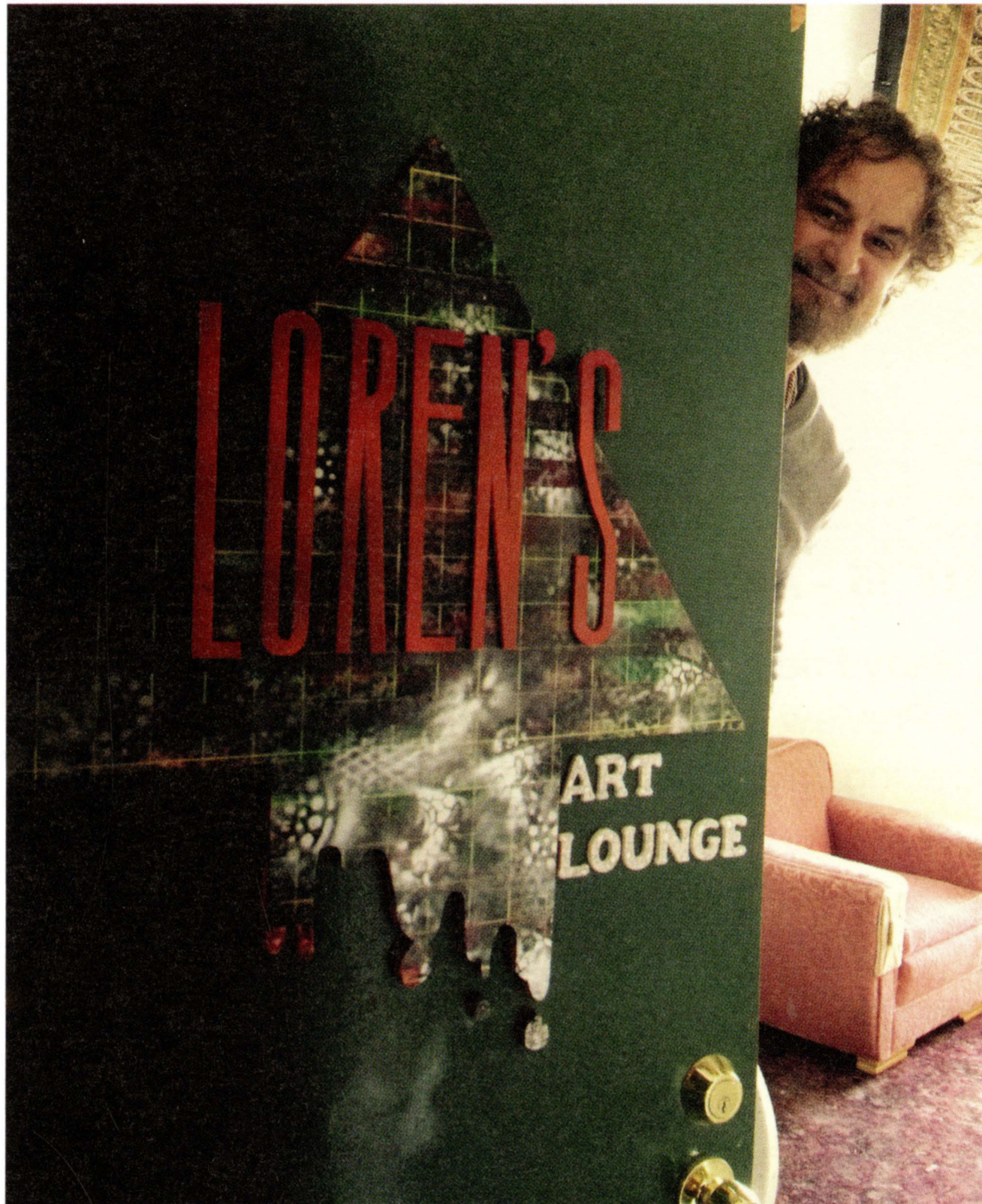
My new intimate 12 foot by 12 foot space is located on the second floor, directly above Arts Collinwood at the intersection of East 156th Street and Waterloo Road.

I am proud to be a pioneer in Collinwood which has become the edgiest art mecca in Cleveland. With the addition of new galleries, shops and restaurants, I knew I wanted to open another gallery space in this vibrant, energetic community.

I will hold First Friday monthly events that coincide with those of The Arts Collinwood Gallery, located below my new casual fun mini space, allowing patrons a double gallery experience.

Loren's Art Lounge will host intimate shows of smaller works and small bodies of work by local and out of town artists. I will also be inviting guest curators to encourage a diverse variety of viewpoints.

My new mini gallery space will feature art that is edgy, wild, unique, fun or simply stunning. Artists, if your work has any of these qualities and seems like a good fit for this new space, contact me!



Loren Naji invites you to partake of the tiny delights on view in his new Art Lounge.

Come visit Loren's Art Lounge, grab a seat on the couch, put your feet up, and view edgy art in this relaxed and comfortable space.

Also, Satellite Installation Gallery, my first Collinwood space, will have a new launch during the first Friday event on December 4th. Our new crew of art explorers will include

Falcon Eddie Cummins, Nancy Frazier, Gguel Jefe and Tina Ripley.

You must be curious.... if Loren's Art Lounge is the second smallest gallery, which is Cleveland's smallest? It is The Phone Gallery in Collinwood run by Ali Lukacsy! ■

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

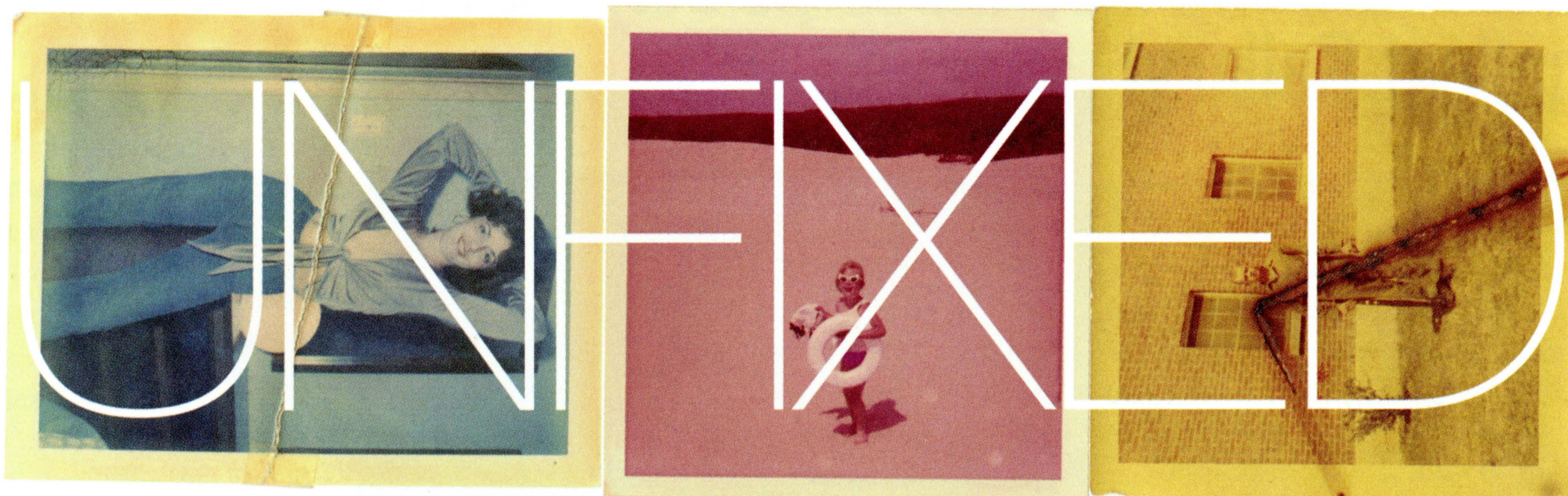
Satellite Gallery

442 East 156th Street
Cleveland, Ohio, Earth 44110
Satellite Gallery launch: October 2

CHEAP THRILLS: WALL CONSTRUCTIONS BY THOMAS KASSAI | THROUGH NOVEMBER 30

SATELLITE LAUNCH | DECEMBER 4

WALK ALL OVER WATERLOO | DECEMBER 4, JANUARY 1, FEBRUARY 5, MARCH 4



THE FUGITIVE IMAGE

JANUARY 15 - APRIL 3, 2016

Opening Party Friday, January 15

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Public Opening 7 - 9 PM

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Spend Your Winter At The Orange Art Center by Deborah Pinter

COME HIBERNATE this winter at the OAC. Classes begin the week of January 11, and we are very excited about the variety of evening and daytime workshops we have programmed for you this session.

Of course, we have our usual offerings taught by returning veteran faculty members like Debra Rosen, with her Fine Jewelry Making classes, and a variety of drawing and painting classes taught Lou Grasso, George Kozmon, Leila Khoury, Dino Massaroni, A.D. Peters, and Bob Raack. Pottery will continue to be offered during the day and in the evenings in both hand-building and

wheel throwing. To learn more about the talented educators we have on our roster visit our website at orangeartcenter.org.

Our workshops this session will focus on the crafts including, pottery, batik on silk, and glass fusing. The fused glass classes, taught by Jennifer Szalkowski, are always some of our most popular classes. Jennifer teaches several different glass fusing techniques, each with its own look and application. Beginners and experienced students alike can create beautiful pieces with the processes taught in these classes.

We are also excited to offer two new workshops, iPhone Photography and Social Media



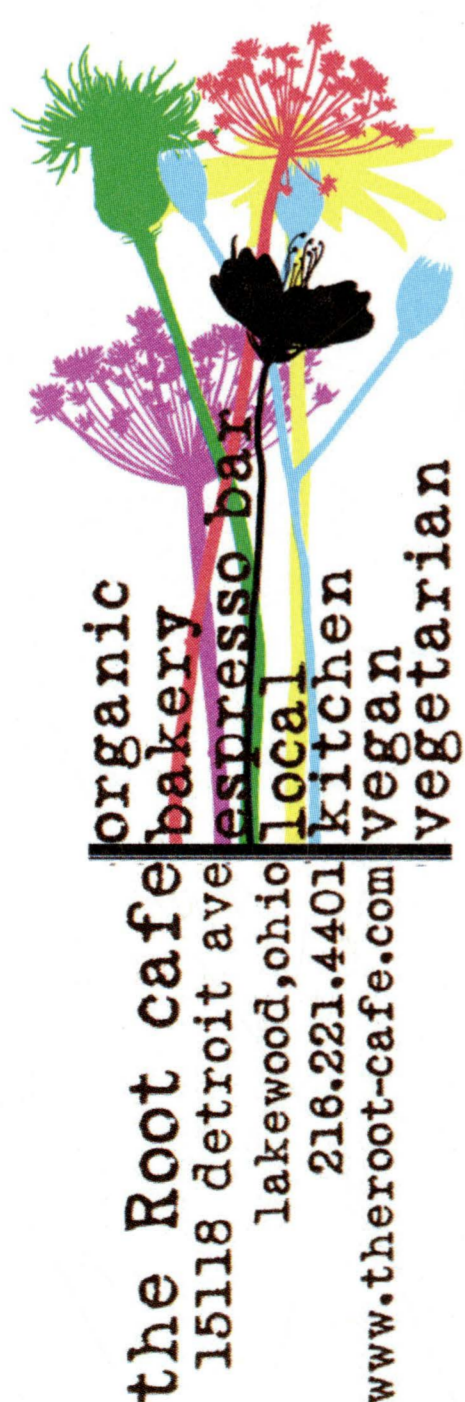
Winter is a beautiful time at Orange Art Center.

the Moving Image. All you need is a phone and you are ready to sign-up!

Be sure to check our new website, www.orangeartcenter.org, for an up-to-date and complete list of current classes and workshops! ■

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130



Color and Form: Julian and Barbara Stanczak

at Bonfoey by Micah Brown



FROM LEFT: Julian Stanczak in his studio; Barbara Stanczak carving; Barbara and Julian together during a reception at the Cleveland Museum of Art in 2014. Images courtesy of Bonfoey Gallery.

THE BONFOEY Gallery, 1710 Euclid Avenue, Cleveland, Ohio - will be exhibiting new works by Julian and Barbara Stanczak. The exhibition, *Color and Form*, will be on view in our street level and lower gallery from November 6 – January 2. A public conversation with the artists will be held on Saturday, December 5th at 10:30 am.

I have had the pleasure of a lifelong appreciation for these two exemplary artists and educators. How many other young artists have been lucky enough to call the Stanczaks professor, or have been privileged enough to receive their admiration of a well-crafted line or color, or to feel the mutual appreciation of wood grain and the form within? No husband and wife has had a larger influence on the Cleveland art scene through their teaching and educating than Julian and Barbara Stanczak.

At an age when most people would be

going to school, trying to figure out what they want to do with their life, Julian Stanczak was enduring hardships not many of us will ever be able to comprehend. It would have been so easy to give up – but he is a stubborn man! He had a long, arduous journey to get where he is today. Through his pristine, luminous canvasses, he shared his positive vision and appreciation of life with the world. Stanczak taught at the Art Academy of Cincinnati from 1957-64 and was professor of painting at The Cleveland Institute of Art, retiring in 1995 after 31 years of motivating young minds. His influence is still felt today by all the students he taught over the years and all the art that he continues to make.

Barbara's understanding and love of form expands beyond the visual senses to the sense of touch and deeper human communication. Her sculptures in stone and wood

are a document of scrupulous seeing, hard work and intuitive sharing. Barbara taught at the Cleveland Institute of Art for 37 years, until she retired in 2011. She nurtured in her students a desire to innovate, dare and explore novel materials and concepts. She designed not only projects, but the students themselves became objects of design as she gave them form and structure. She received multiple awards for her tireless efforts in education, including the *Judson Smart Living Award* for contribution to excellence in Education in Cleveland's University Circle, and the *Viktor Schreckengost Teaching Award* from The Cleveland Institute of Art.

For more information about *Color & Form: The Works of Julian and Barbara Stanczak*, or other upcoming exhibitions, please contact The Bonfoey Gallery, 216.621.0178, or visit our website at www.bonfoey.com. ■

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

COLOR & FORM: THE WORKS OF JULIAN AND BARBARA STANCZAK
NOVEMBER 6, 2015 - JANUARY 2, 2016.

CONVERSATION WITH THE ARTISTS | 10:30 AM SATURDAY, DECEMBER 5

Works of Greg Martin at the Cleveland Print Room by Jeff Curtis

CLEVELAND PRINT Room's 2016 exhibition calendar starts with works of Cleveland artist, photographer, and toy designer Greg Martin. Martin, who works primarily in the 19th-Century medium of wet plate collodion, has received multiple awards and recognition for his efforts with this antiquated photographic process since graduating from CIA's Industrial Design program in 1989. While Greg has worked with the Print Room previously, with demonstrations of the collodion process and wet plate portrait sessions, we are excited to present this exhibition, *Persistence of Vision*, January 15 through February 27.

Opening March 11, we are proud to bring a selection of found photography from the archives of prominent New York City collector Peter Cohen in a show entitled *In Search of Red and Other Stories*. Cohen started buying snapshots and vernacular photos almost twenty-five years ago, and has amassed a substantial collection in that time. Says Cohen, "I always bought what I liked. Only years later when Hannah Lifson started to help me organize them did I realize that I had been collecting certain categories and topics, such as Dangerous Women, The Three Graces, People on Poles and Trees, Upon The Roof, and many others."

Photographs from his collection have been exhibited in the Museum of Modern Art and the Metropolitan Museum of Art, among others.



A wet plate collodion photo by Greg Martin.

Please join us for these exhibitions, and keep an eye on our website and Facebook page for our ongoing schedule of photographic classes and workshops! ■

Cleveland Print Room

ArtCraft Building
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Be Zygote Now: Meeting Challenges and Supporting Artists for 20 Years

by Liz Maugans

ARTISTS are Zygote's driving purpose, and the co-founders, Joe Sroka, Kelly Novak, Bellamy Printz and myself (all artists) needed the space, the community, and the equipment to survive creatively. Opening the conversation and the physical doors to Zygote led to a movement of cooperative, shared maker spaces that now facilitate community projects and programs as well as community place-making throughout Cleveland.

Over the last 20 years, Zygote has provided artists with facilities and equipment, opportunities for collaboration, research, professional development, and education. We've reached beyond the borders of our community to offer residencies, opportunities to exhibit and curate, internships, contract edition printing, archive inclusion, and critical dialogue to artists from around the world and around the block. These offerings are vital and meaningful to the artists we have been honored to know and serve.

Our proudest moments have also been some of our hardest. Losing artists Craig Lucas and Tony Bartholomew in the same year, we felt compelled to honor and celebrate their incredible work and contribution to the creative community in Cleveland. We have relied on innovation and vision to address some of the challenges that arts and cultural communities face. When the economic recession hit, our dedication to artists and the arts lead to the development of the Collective Arts Network. And while transportation continues to be a challenge when it comes to serving kids and schools, we found a way to turn awkward, heavy printing presses in to mobile units that can be (and are!) brought directly to students through our rentable Press-on-Wheels program.

With that said, Zygote's steadfast dedication has impacted our organization in great and mysterious ways. This expansive stretch of rapid growth has most recently led us to a place of introspection. After several years of doing *more*, we are refocusing, reevaluating, retooling for 2016. Our goal for the *next* 20



Northeast Ohio printmakers learned non-toxic, "green" printmaking techniques in this 2015 workshop

years is not only a renewed commitment to artists but also more meaningful, substantive, and accessible art experiences for everyone in our community.

We cherish, support, and want to indulge artists of every discipline: creators, designers, architects, graphic gurus, interested learners, new print rookies, recent graduates, retired creatives, revolutionaries, gig poster renegades, past alumni, resident artists, print merch folks, artists who want editions, poets and illustrators. We believe that artists create their best work when they have access to the right equipment, 100% non-toxic materials that are safe for them and the environment without compromising quality, and the electric energy of a supportive, cooperative creative space. We want you to come and *Be Zygote Now! Free the Ink 20* is a marvelous time to celebrate you- artists who have made this region so beautiful, unique and authentic! ■

Zygote Press

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zygotepress.com
216.621.2900

OPENING RECEPTION: CREATIVE FUSION ARTIST BEHRANG SAMADZADEGAN | NOVEMBER 6 - 21

INK HOUSE (HOLIDAY) WALK ALL OVER WATERLOO | 6-8PM DECEMBER 4

HOLIDAY OFF THE WALL SALE AT ZYGOTE | NOON - 6 PM DECEMBER 5

HOLIDAY PARTY | 1-3 PM | SHOW RUNS THROUGH DECEMBER

LISA OCCHIPENTI, ARTIST IN RESIDENCE (ARTIST EDITION GENEROUSLY SUPPORTED BY GRETCHEN PARKS AND SOROS/COLUMBEL) | JANUARY 4-17, 2016

FANDOM 216: THREE LOCATIONS | JANUARY 10- FEBRUARY 20, 2016

FANDOM 216 KICK OFF TAILGATE PARTY AT WATERLOO ARTS | JANUARY 10, 2016

FANDOM 216 RECEPTION HEDGE GALLERY | JANUARY 15, 2016

SARAH MCKENZIE, ARTIST IN RESIDENCE (ARTIST EDITION GENEROUSLY SUPPORTED BY SOROS/COLUMBEL) | JANUARY 23 - FEBRUARY 6, 2016

FANDOM 216 RECEPTION ZYGOTE PRESS | JANUARY 29

FREE THE INK HOUSE 20 / WALK ALL OVER WATERLOO | 6-8 PM FEBRUARY 5

FANDOM 216 / SUPERBOWL 50 CHILI COOK OFF AT WATERLOO ARTS | FEBRUARY 7

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Compassionate, Compassionate People by Logan Sander



Ceramic sculpture by Wendy Graves

WENDY GRAVES never pictured herself as an artist, and she certainly never imagined that one day art would have such a powerful influence on her life. A devastating car accident changed that.

Wendy was born with a heart condition which would eventually require her to undergo a procedure to replace a faulty valve. However, the accident forced her to brave the surgery much sooner than she expected.

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Though she recovered, she could no longer keep up with her job. So, after working with children for 22 years, she retired.

The necessary transition into retirement proved difficult.

"I had a bit of a breakdown because I had been working there for so long," she explained. "I went through a period of depression and battled anxiety."

Her mother suggested that she attend a Discover the Artist class in the fall of 2014. Though Wendy first scoffed at the idea of attending art classes, she eventually found solace in both her own artistic expression and in the people she encountered. As she developed her artistic skill, her confidence and creativity grew. She discovered she especially enjoys working with clay. One of her favorite pieces to date is a sculpted portrait of her beloved dog.

The studio became an outlet for her worries and a source of joy. Over time, her social anxieties disappeared and her depression improved.

"The art studio is a very inviting and comforting place where I feel safe. We're safe to say anything when we're working," she said. "As I start to draw, or I start to paint or work with clay, I can feel my shoulders relaxing. I look at things differently. I look at the sky differently. It is wonderful. It is definitely a therapy session."

It's not just the art that has made a difference for Wendy. When asked how she feels about her fellow students and teachers, she declared "Just compassionate, compassionate people." ■



SAVE THE DATES:

10.16.15
11.20.15
12.18.15
01.15.16
02.19.16
03.18.16
04.15.16
05.20.16
06.17.16
07.15.16
08.18.16
09.16.16
10.21.16

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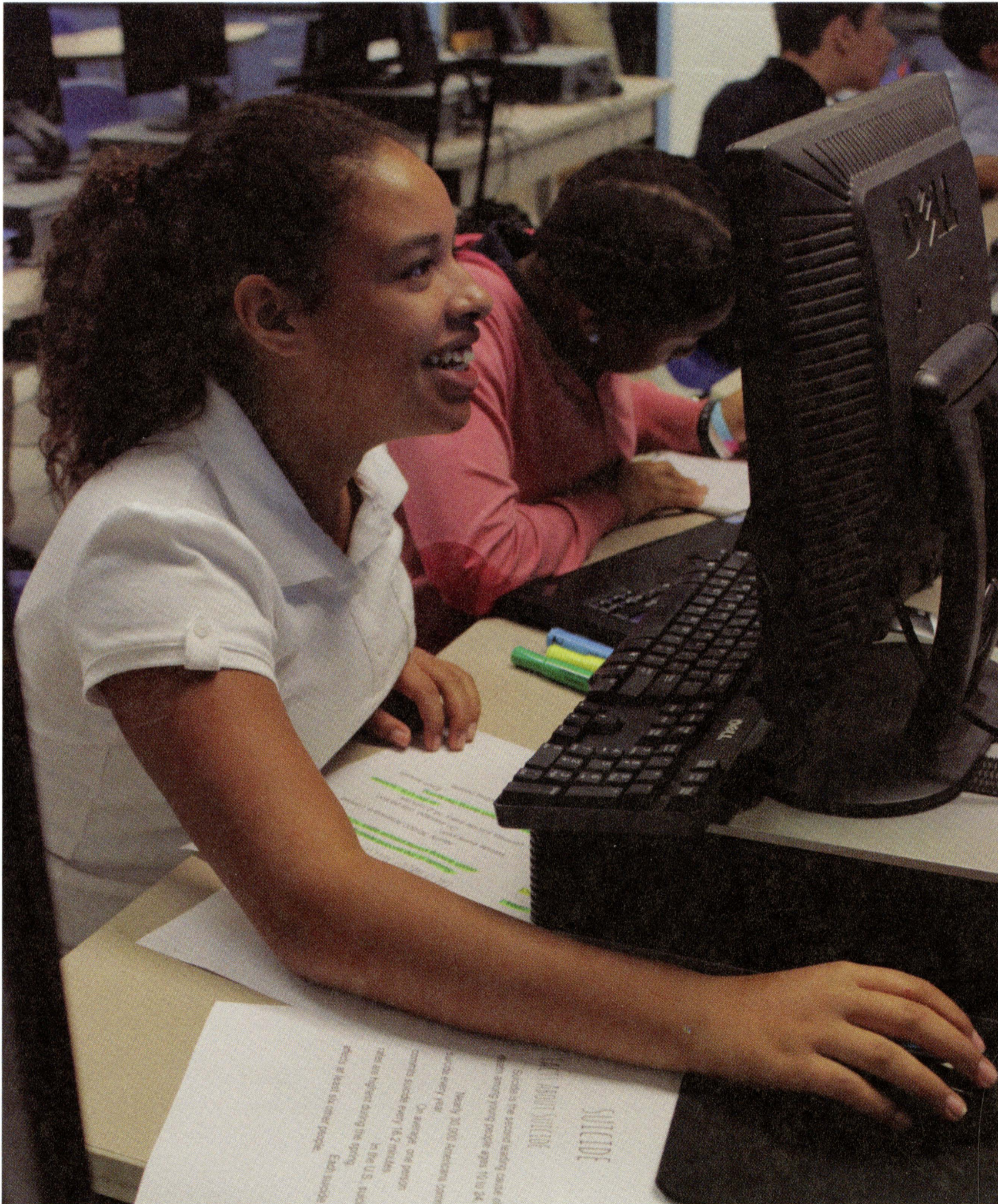


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Digital Storytelling helps students “Find a Voice”

Center for Arts-Inspired Learning's partnership with Cleveland Metropolitan School District and the Ohio Arts Council gives platform for social issues by Tom Poole



Students engage in digital storytelling in the Cleveland Public Schools, with support from the Center for Arts Inspired Learning.

IMMIGRATION. Bullying. The dangers of taking the perfect selfie. Students are faced with a number of social issues that impact

their lives, tap their curiosity, or make them examine their place in a larger world. But when do we ask young people their thoughts

on what happens in their world?

This fall, the Center for Arts-Inspired Learning asked those questions of 6th, and 7th and 8th graders from 12 schools across the Cleveland Metropolitan School District. The program, “Find a Voice,” used digital media to blend traditional storytelling techniques with modern technology to address local and global community needs. CAL teaching artists helped the students research and then weave together a social issue or autobiographical story into a two-to-three minute digital work with still and video images, music, narrative and voice, creating a cohesive and compelling multimedia presentation. Experimenting with new forms of technology, the students learned how incorporating digital media adds impact and dimension to their stories.

“I was really surprised at the maturity in the students,” said Jimmie Woody, a CAL Resident Teaching Artist who worked with several schools during the project. “They were choosing topics like human trafficking or telling stories from their lives and really putting their hearts into the process.”

The students debuted their films for family and friends at special screenings at each school. The red carpet rolls out on Thursday, January 14 at Cleveland State University's Drinko Hall as one selection from each of the participating schools will be screened at a district-wide film festival. Open to the community, all are invited to see the world through the talented eyes of the next generation. Support for this program was generously provided by the Ohio Arts Council. ■

Center for Arts Inspired Learning

13110 Shaker Square, C203
Cleveland, Ohio 44120
216.561.5005
arts-inspiredlearning.org

DISTRICT WIDE SCHOOL FILM FESTIVAL | JANUARY 14

Cleveland State University Drinko Hall

Cathie Bleck's *Histories in Black and White* at the Shaker Historical Society's Lissauer Gallery

by Ware Petznick, PhD



"Sacrifice II," Framed diptych, 19.5" X 32" by Cathie Bleck

THE SHAKER Historical Society's Lissauer Art Gallery at 16740 South Park Boulevard in Shaker Heights features art from Northeast Ohio artists.

Founded by Jack and Linda Lissauer, this intimate gallery is designed to encourage new and emerging artists, promote an appreciation of art and support local artists. All exhibits for the museum and gallery are vetted by a Community Advisory Board. Since 2012, this gallery has forged partnerships with leading galleries, such as Bonfoey Gallery, The Maria Neil Art Project and Tregoning & Co.

We are proud to present the work of Cathie Bleck, an internationally respected artist who is known for her distinctive works in scratchboard and kaolin clay board. Her stylized forms are cut through inks and handmade pigments, revealing the white of the kaolin clay beneath. It is a process similar in concept to woodblock printing.

The Lissauer Art Gallery believes that the artist herself is most capable of describing the exhibit. In her own words:

When I was a girl I fell in love with darkness. The tools I work with—pen, ink, fine knives and clay—became natural choices for someone drawn to observe and record the world in close detail, and to best orchestrate the balance between opposing forces. Through the exploration of symbolic narrative imagery, carved into earth's clay; I speak to relationships that are intrinsic, permeating through human experience. I rely on intense contrasts of tone and imagery. My focus is on the dualities of the interconnectedness of life; observing the equilibrium all species are challenged to establish in a world of constant change.

... (at the Lissauer Gallery)

I will showcase a mini retrospective of my explorations and discoveries in kaolin clay paintings over the past thirty years; both works on paper (scratchboard) and panels (clayboard).

Many of the works are dark, but the light in these compositions is always moving the viewer in some direction. I think of the shadows as a kind of poetry that reaches into our subconscious, providing a transitory space between the dark and light. ■

— Cathie Bleck, 2015

Lissauer Gallery, Shaker Historical Society

16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistory.org
216.921.1201

CATHIE BLECK: HISTORIES IN BLACK AND WHITE | NOVEMBER 20, 2015 – JANUARY 15, 2016
OPENING RECEPTION 6 - 8PM NOVEMBER 20

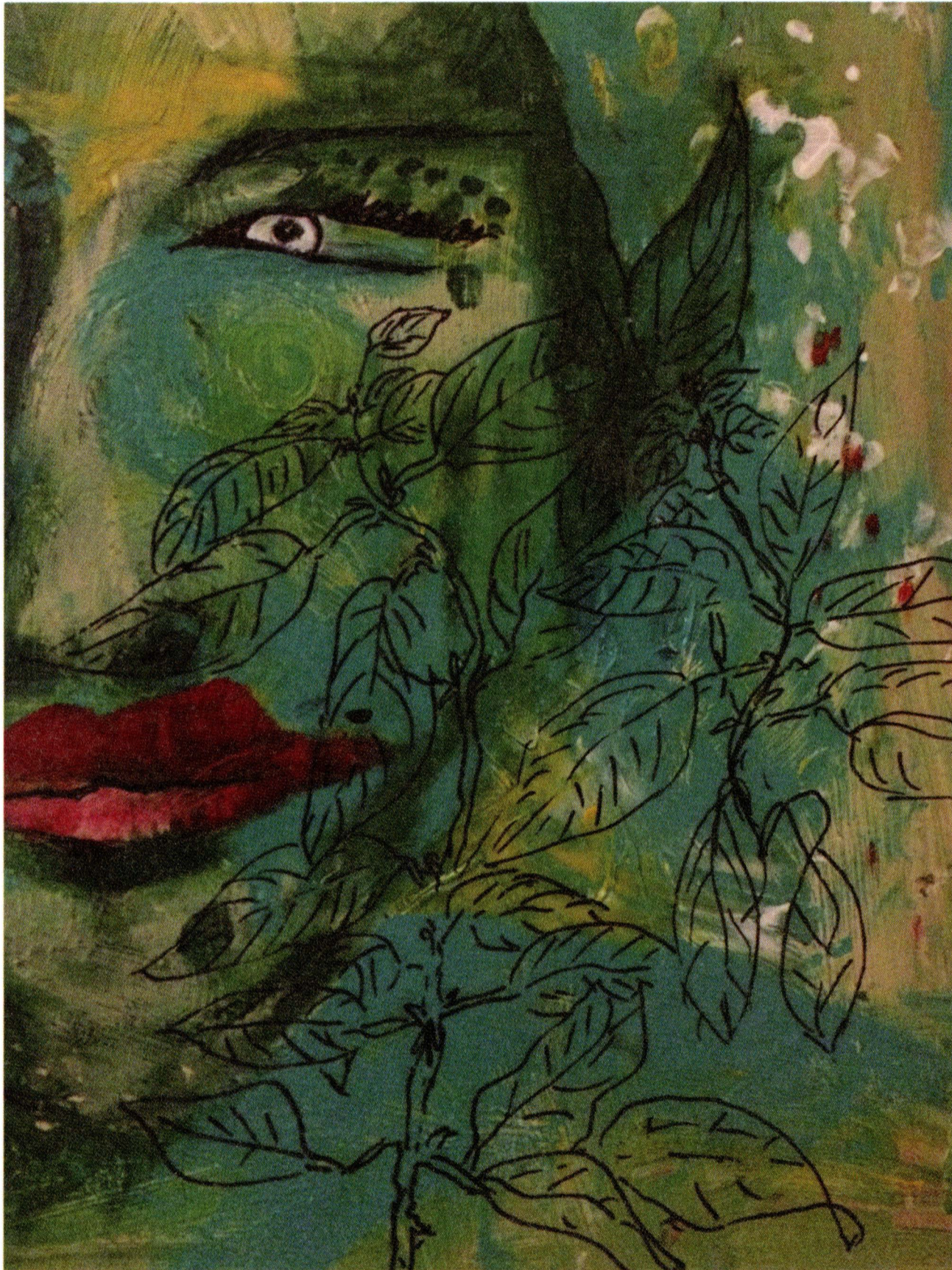
CHRISTOPHER PEKOC: RECENT WORKS | JANUARY 29 - MARCH 20, 2016
OPENING RECEPTION 6 - 8 PM JANUARY 29

HOURS | TUESDAY – FRIDAY, 11AM – 5PM | SUNDAYS 2 - 5 PM

Admission is \$5 adults, \$3 children 6-12, Under 6 are free

Tremont Art Walk: Rebecca Elle at Fat Cats; Jill LeMieux at Lava Lounge

compiled by Michelle Davis



Acrylic painting by Rebecca Elle, exhibiting at Fat Cats

SINCE OPENING in 1997 the Fat Cats restaurant has been a participant supporter of the Tremont ArtWalk. Ricardo Sandoval and partners went on to open Lava Lounge which also participates with art exhibits, but Lava is a much more bar/club atmosphere that is conducive to DJ's and some musical acts which in turn is another layer of art to compliment visual art.

This fall Fat Cats displayed the work of

Tremont resident artist Rebecca Elle with exhibit *Visionary Acrylics*. Rebecca Elle says of this body of her work:

I consider myself a Personal Visionary Artist both exploratory and expressionistic inspired by mystical in the literal. My passion for herbal life, curiosity of darkness in light and light in darkness was a gateway to my creativity.

I apply acrylics blended with essential oils and pastels to canvas and wood, often up-cycled materials, with my hands

and fingers. I enjoy strange imperfections in beauty. I love the feel of paint on my hands.

After spreading and preparing a chosen surface, with my hands, I wait and watch... as images emerge, disappear and emerge again. I work on the paintings over time; as little as one year as much as five. I shape and line with my fingers and may add brush, ink and scratching. Each exhibit shows

different themes of how faces around me, human and animal, make impressions and visits to me, lilies and basil; they appear in forms as a signature.

Of Ricardo Sandoval and his asking her to exhibit at Fat Cats Rebecca offers: "The explosive joy of Ricardo Sandoval at Fat Cats is a welcome to me and a fun opportunity to just hang it all up....whatever it is". He provides opportunity to many styles of local artists; I am glad to be one."

Rebecca Elle works with the Cleveland Metropolitan School District, Special Education Administrative Division as a Solution Specialist.

Jill LeMieux at Lava Lounge

This fall the Lava Lounge is featuring work by Jill LeMieux.

Jill creates portraits featuring animals from her childhood, often combined with a contrasting accessory or city background representing her life today.

Created with colored pencil and marker, the mosaic-style juxtaposed with animals created from pointillism, emphasize the contrast between life in the city versus the country. The work is light-hearted, playful, and often humorous.

Jill LeMieux was a childhood artist who recently found time for drawing after a nearly 20-year hiatus. Jill has a Bachelor of Arts from Purdue University, and works as a freelance graphic designer and marketing consultant. Her drawings have been featured in the Tremont Art Walk, ArtNEO's *Cleveland Creates* exhibit at 78th Street Studios, and Moonstruck Gallery. ■

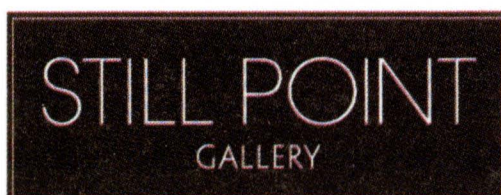
Lava Lounge

1307 Auburn
Cleveland, Ohio
216.589.9112
coolplaceto eat.com

Fat Cats

2016 W 10 Street
Cleveland, Ohio
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TREMONT ART WALKS | DECEMBER 11, JANUARY 8, FEBRUARY 12, MARCH 11
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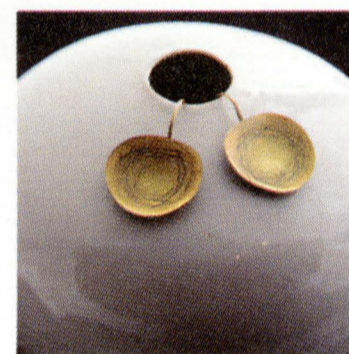
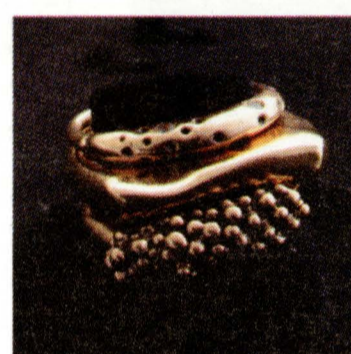
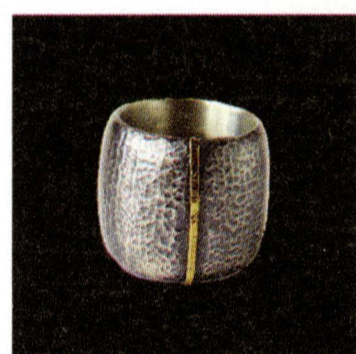
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CAN IS ON THE MOVE

After more than three years operating through fiscal agents, CAN has established itself as an independent 501(c)3 non-profit organization. We're grateful to Zygote Press and St. Clair Superior Development Corporation for helping us get this far. As part of our evolution, we have a new mailing address. So please send your comments, letters, checks, curious objects, and all future paper correspondence to:

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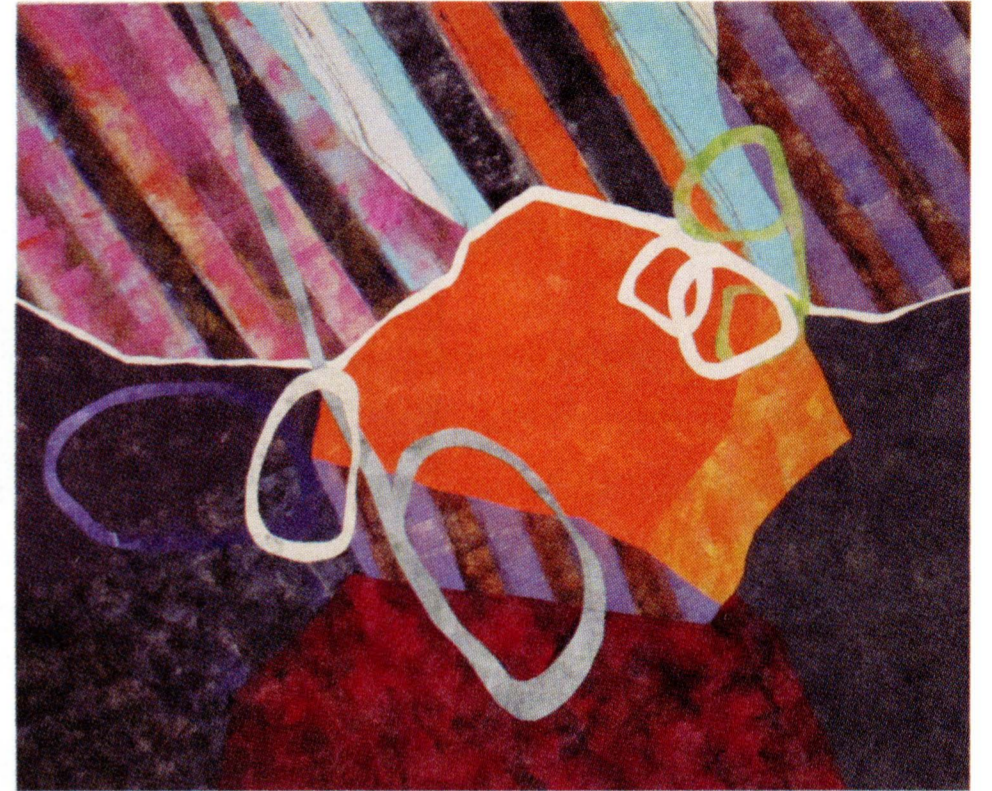
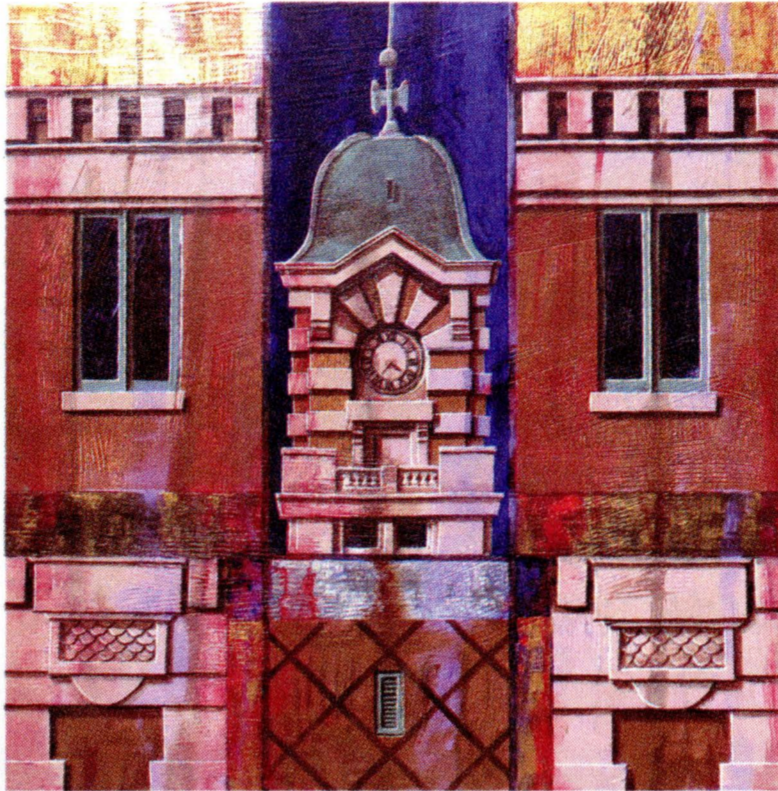
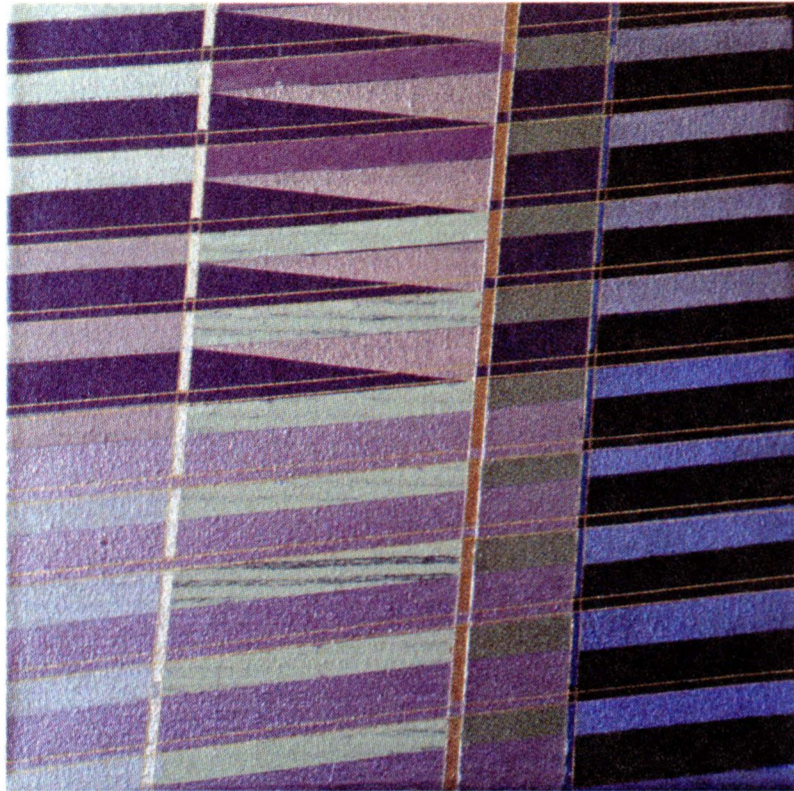
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Teachers and their Students Share Watershed Moments at AAWR

by Mindy Tousley, Executive Director AAWR



THE CONVERSATION surrounding the benefits of art education has been in the forefront of public debate in recent years. It is rapidly becoming scientifically accepted that learning visual arts, music, and dance can be instrumental in the formation of physical connections in the brain which have lasting effects on human development. Artists have always been in the vanguard of creative thinkers, and the encouragement of teachers cannot be overestimated in the formation of future generations of artists.

Under the guidance of teachers there may have been a turning point, a "watershed moment" when the world of art opened up to the student. These moments are difficult to pin point, but they do happen, and when they take place, as William Martin Jean says, a certain energy develops that feeds that

talent into a satisfying pursuit. It can be the small encouragement of a teacher who puts your work on the bulletin board or the poster contest you were prompted to successfully enter. These little things all add up to a sense of pride and confidence in your creativity and artistic abilities.

Watershed, a new exhibit curated by William Martin Jean examines the influence of three local teachers and accomplished artists, and a selection of their pupils, who became noted artists in their own rights. The teachers are W. M. Jean, Ruth Bercaw and Tom Roese. Their students are Susan Lowe, Derek Hess, Ken Nevadomi, Dexter Davis, George Kozmon, Glen Ratusnik and Nick Taylor.

In Jean's curatorial statement he writes, "The development of an artist's work goes in many directions, with many influences along



TOP ROW: works of William Martin Jean, Tom Roese, and Ruth Bercaw.

LEFT: by Dexter Davis

the way. Sometimes these influences come early in an artist's career, and sometimes later. We as teachers have the delightful and challenging task of attempting to open the eyes of young talent to the basic fundamentals of art and allowing them to find their own creativity. . . . Each of these artists has, in time, found their own voice, creating diverse approaches in subject and media. It is always a proud moment when teachers can reflect on the part of the road that they helped these former students travel." ■

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland Ohio 44106
216.721.9020
artistsarchives.org

WATERSHED | NOVEMBER 12- DECEMBER 19

OPENING RECEPTION 5:30 – 8 PM THURSDAY, NOVEMBER 12

ESTATE PLANNING FOR ARTISTS | 1-3 PM SATURDAY DECEMBER 5

GET TO KNOW THE ARCHIVES, HOLIDAY PARTY FOR NEW MEMBERS

6 – 7:30 PM FRIDAY DECEMBER 11

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Frank N. Wilcox: Artist as Historian

by William G. Scheele



BELOW LEFT: Portrait of Frank Wilcox. ABOVE: Frank Wilcox, Snow Family Porch.



FRANK WILCOX, unlike most children, was encouraged to pursue his artistic talents by many members of his large, extended family. Both the Wilcox and Snow families moved to Ohio in the early 1800s after their first stop in New England and became major contributors to the growth of Northeast Ohio.

Frank Wilcox Sr. was a lawyer based in Cleveland, who helped develop the Interurban

Railroad system. He was also a playwright. His wife Jesse came from the more agrarian-oriented Snow family, based in the Brecksville area south of Cleveland. Both families held regular reunions with many musical and theatrical activities. Frank Wilcox Jr. was creatively influenced by his early family experiences in the rapidly growing city of Cleveland and surrounding countryside.

After attending the Cleveland School of Art from 1906 to 1910, Wilcox spent time in France, absorbing the European experience prior to World War I. He began teaching at CSA in 1913, providing guidance to young students in design, drawing, painting and printmaking until 1957. He was a beloved and admired teacher, earning the title of "Dean of the Cleveland School" for his noted artistic abilities, intellectual pursuits and genuine kindness.

Wilcox had many interests that he parlayed into artistic projects from the 1920s through the 1940s, including writing and illustrating books: *Ohio Indian Trails*, *Ohio Canals* and *Weather Wisdom*. When he wasn't teaching,

Wilcox traveled extensively throughout the United States, Canada and back to Europe. Wilcox never learned to drive and therefore was able to utilize travel time to record what he saw with his quick and sure drawing skills. However, it was the watercolor medium that Wilcox developed during his career that brought him the most accolades when he exhibited his paintings locally and throughout the United States.

"For my own part, I regard the visible aspects of nature with awe, reverence, wonder and delight, and cannot conceive another attitude sufficiently devotional. Whatever the reactions of others may be to this work, according to natural taste or acquired aesthetic standards, I myself have tried to hold to my belief in the essential value of genre painting in which the human element does not outweigh its environment. I believe the artist may, and often does, see things differently." Frank Wilcox

During the last years of his life, Wilcox worked in his studio, producing hundreds of small watercolors that depicted images from all stages of his life. He could no longer work on a large scale, due to arthritis, but each painting told a story. Norman Kent, Editor of *American Artist* magazine in 1963 wrote, "Now, when so many contemporary artists are making a fetish of large-scale painting, it is refreshing to come on a body of small, intimate works that make no concession to their confinement, either in conception or vigor of execution. These reminded me, as they should every other watercolorist, that some of the finest paintings done in the transparent medium over the centuries – including representative papers of such masters as Durer, Homer, Sargent, Turner, Whistler, to name a few at random – were often small in physical scale but very large in artistic quality. These recent and handsome little-big paintings by Frank Wilcox are a notable case in point."

It seemed a logical choice to present this exhibition at the Western Reserve Historical Society, since Frank Wilcox's incredible family history and the artwork he produced during his lifetime has everything to do with



Works of Frank Wilcox. ABOVE, CLOCKWISE FROM TOP LEFT: "Winter Hunt," "Standing Stone Trail," "Maumee Canal Lock," "The Reunion." BELOW RIGHT: "Shawnee."



the history of this region. He was a master at visual storytelling, from imagining the past Native American times through the changes that came with the development of our country into the twentieth century. The work Frank Wilcox left behind is a testament to his unique abilities as one of Cleveland's truly great artists. In collaboration with this exhibition, the Cleveland Institute of Art will also be displaying some of Frank Wilcox's art in honor of his 44 years as a teacher there. ■

Cleveland History Center

10825 East Boulevard
Cleveland, Ohio
216-721-5722
wrhs.org

FRANK N. WILCOX: ARTIST AS HISTORIAN: CURATED BY WILLIAM G. SCHEELE.
NOVEMBER 27, 2015 THROUGH APRIL 30, 2016

HOURS | TUESDAY THROUGH SATURDAY 10 AM TO 5 PM AND SUNDAY NOON TO 5:00 PM

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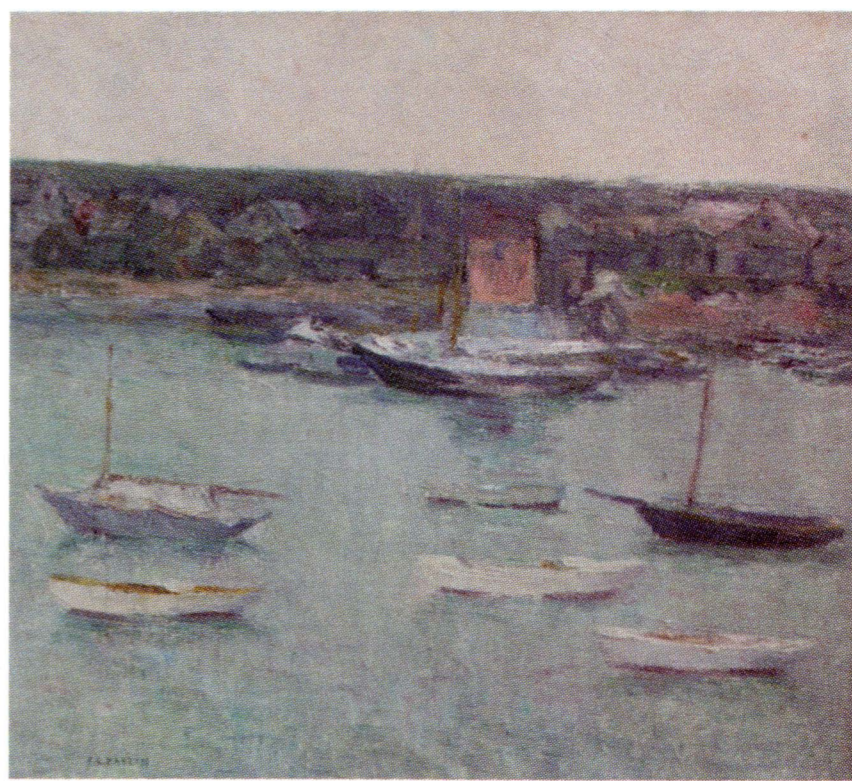
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SAVE THE DATES
MARCH 30–APRIL 10, 2016



Carl Gaertner



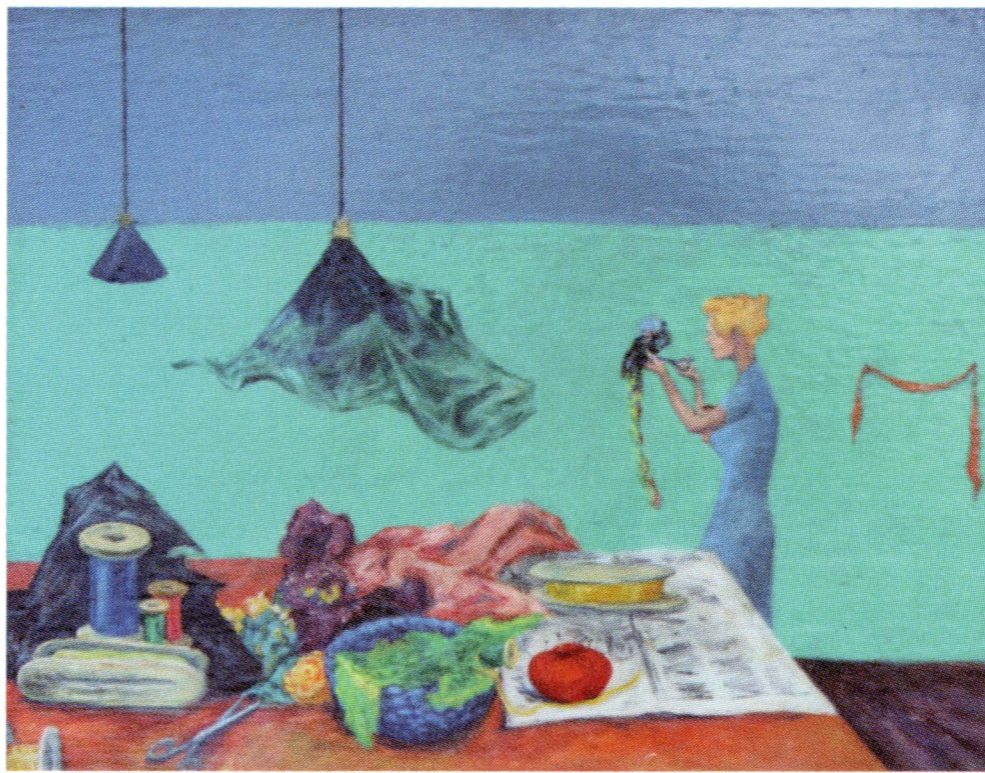
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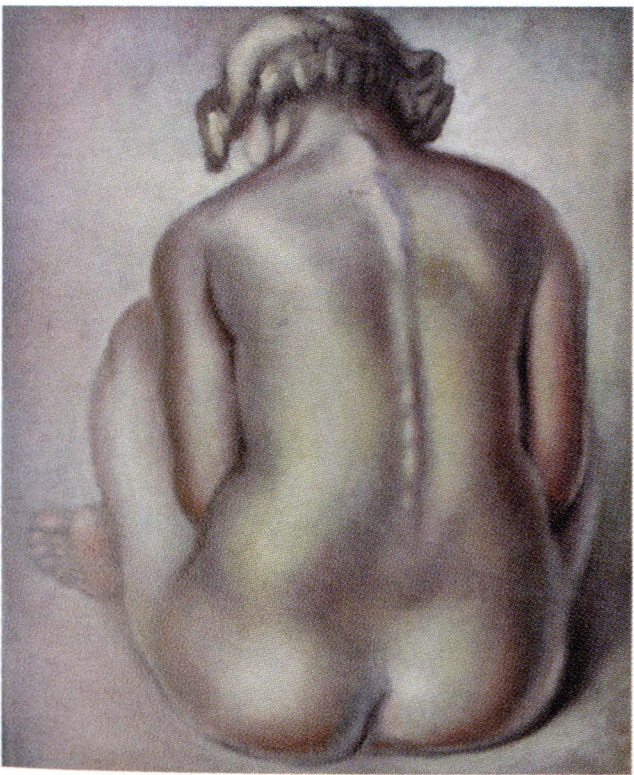
19th Century



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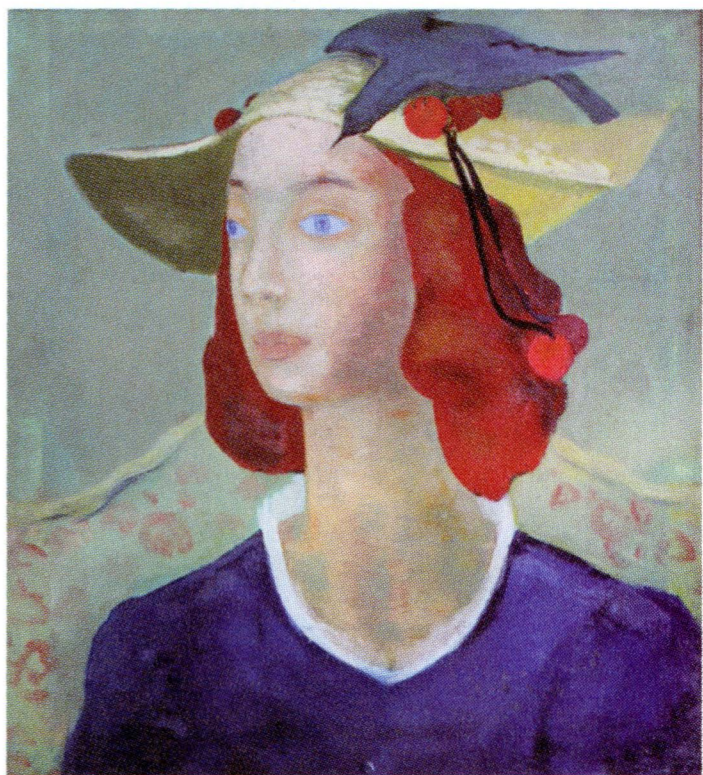
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After Pietro Tacca

WOLFS

ART DEALERS & APPRAISERS



Catherine Barnes



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17th Century



Clarence Carter

New Blood: Cleveland Institute of Art Announces New Faculty Appointments in Ceramics, Illustration, Painting, and Liberal Arts

New creative professionals represent more brain gain for Cleveland by Cindi Deutschman-Ruiz



A CERAMICIST who is also an industrial designer, an illustrator who loves character development, a writer with a sci-fi bent, and a painter represented by a New York gallery have all been appointed to faculty positions at Cleveland Institute of Art.

The new appointees promise to add additional depth to CIA's "already strong and dedicated faculty," said Christopher Whittey, vice president of faculty affairs and chief academic officer. "We are delighted and deeply honored to have four fantastic members joining the ranked faculty."

Nagelberg Brings Design Emphasis to Ceramics

Artist and designer Seth Nagelberg has been appointed associate professor and the new chair of the Ceramics Department. He

comes to CIA from Parsons School of Design, where he spent the past 13 years teaching industrial design.

A graduate of Hartford Art School (BFA) and Cranbrook Academy of Art (MFA), Nagelberg has been widely published in ceramics periodicals and put out a book this year called *Batch Manufacturing for Ceramics: Models and Molds, Process to Product*. His work has been exhibited across the country, and he has done consultation work for Rookwood Pottery and fabrication for Calvin Klein Collection.

"I choose clay for its properties," Nagelberg said about his work. "Whether working from ready-made objects or starting from a sketch, I strive to create a cohesive language of forms that inform and inspire new designs. My exploration of manufacturing techniques and technology

enable me to connect the past and future of ceramics."

Nagelberg was appointed after a search that included reviews of more than 50 portfolios, 13 extensive interviews, and visits to campus by the top three candidates, who came for intensive two-day workshops as well as interviews with all interested faculty and students.

"CIA is in the midst of a watershed moment in its physical facilities and its direction as an institution. The committee felt that Seth was the best fit for the future of the ceramics program, the Craft and Design Environment, and the institution," said Professor William Brouillard, who chaired the search committee. "Seth's interest in and experience in teaching ceramic design was a major factor in our decision along with his background in sculpture and 3D design."

Nagelberg was "looking for a program where I could go back into a crafts or arts department, but that was willing to embrace what I was doing with design," he said. He replaces Judith Salomon, a widely collected artist who retired in May after 39 years of serving on the CIA faculty.

For Harter, Illustration is inspirational storytelling

Jeff Harter takes on the role of assistant professor and Illustration Department chair after years spent illustrating and animating for two of the best-known arts and entertainment companies in the world: Disney and American Greetings.

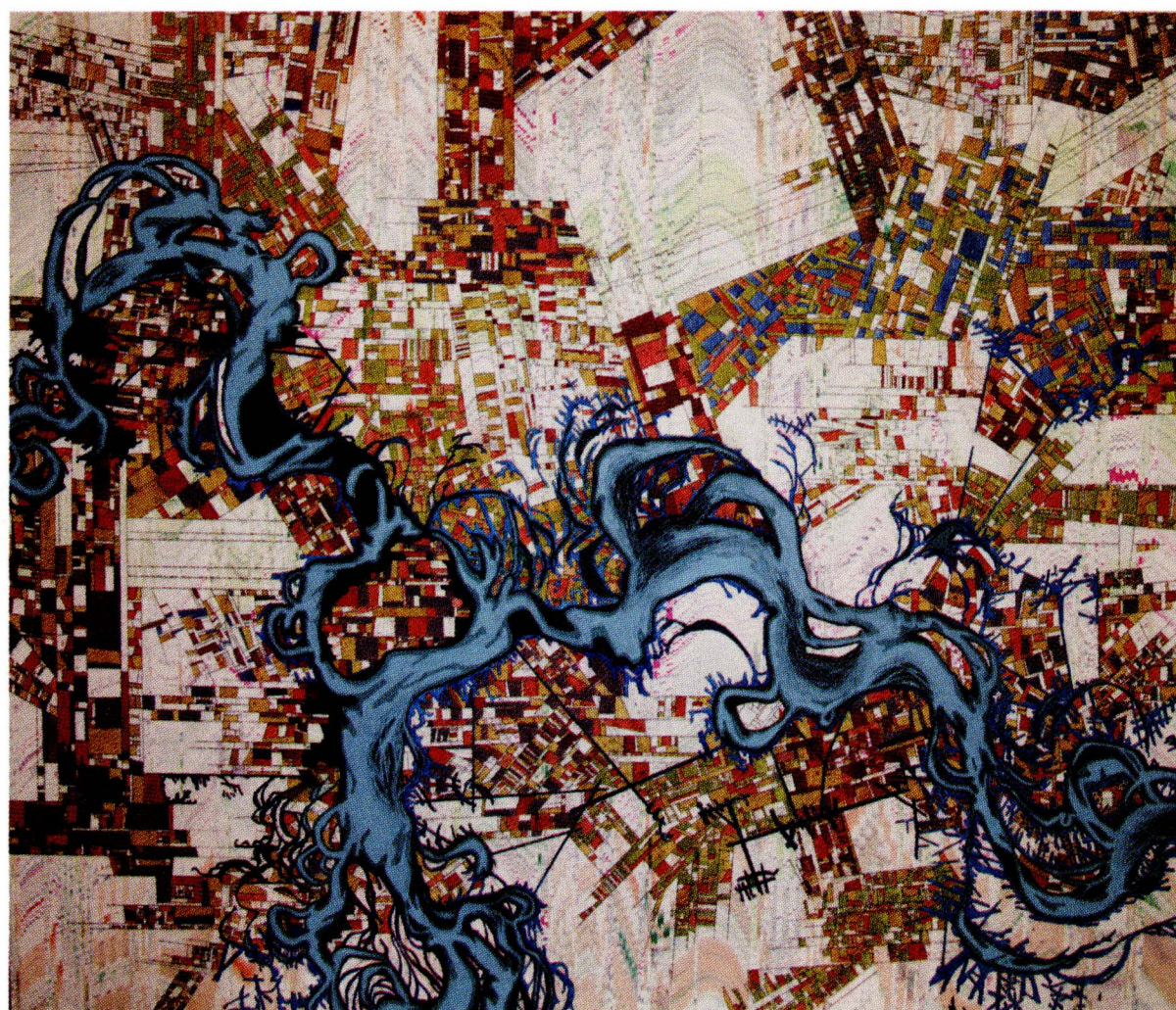
At American Greetings, he worked extensively on alternative humor, and also developed an animated show for Disney XD called *Packages from Planet X*, which drew on his childhood love for sci fi, cartoons and the original *Star Wars*.

Harter's first foray into animation was at Disney, where he was tasked with making sure "the animation flowed perfectly" for central characters on several high-profile animated films, like *Tarzan* (he worked on Jane) and *Mulan*, where he worked on the title character.

Harter also worked on *Winnie the Pooh* characters, with whom said he became so familiar that he could see them "from any angle" in his head, an experience that he said ultimately transformed him from an illustrator/ animator into "an actor with a pencil."

"I feel that students are best mentored by individuals aggressively practicing in their fields," said Whittey.

An avid illustrator from early childhood, Harter was the comic book collector, the kid who watched cartoons as often as possible, and who—along with probably millions of



FAR LEFT: Menorah, ceramic, by Seth Nagelberg. ABOVE LEFT: Eye Robot, by Jeff Harter. ABOVE RIGHT: Nikki II, by Anthony Ingrisano

others—felt his whole world tilt on its axis after a single trip to the movie theater in 1977.

"I saw George Lucas's film *Star Wars* as a 10 year old, and I was absolutely blown away. I knew I wanted to invent characters and tell inspirational, emotional and funny stories, so illustration was the obvious route for me," he said.

He earned both his BFA and MFA in Illustration, graduating from the University of Buffalo, and later from Syracuse University.

Harter began teaching at CIA in 2014. His goal with students is to imbue them with a sense of "unstoppability, so that, no matter what happens to them while they are a student or a professional, they will get back up and try again."

Harter replaces Dominic Scibilia, a professional illustrator and 1972 CIA graduate who taught from 1984 until his retirement in May.

Creative Writer Moody at home with Artists

Christian Moody is CIA's new assistant professor of English and creative writing. "A

phenomenal writer, Moody joins an already top-notch Liberal Arts faculty," said Whittey.

Moody describes his own work as "toward the [stranger] end of fiction, where they take place in a world that has maybe small magical elements to it, or a sci fi element."

When he read the job description for this position, he immediately saw how well CIA would suit him. The school was "looking for someone well versed in popular writing. They mentioned sci fi and fantasy writing. It just seemed perfect, that they wanted someone who was interested in these weird, alternate reality genres that I really like to work in and to read in."

Perhaps even more significant to his appointment at CIA is that Moody thinks of himself foremost as a creative person, an artist. "So being part of a community where people are talking about how to make things, to make art, sounded like a dream to me," he said. He says he wants to help CIA students become good storytellers and communicators because these things will benefit both their own careers and the school's goals.

Moody's work has appeared in a range of literary journals including *Esquire*, *The Cincinnati Review* and *Sonora Review*, among others. His stories have been anthologized in *Best New American Voices* and *Best American Fantasy*. He earned his MFA at Syracuse University and his PhD from the University of Cincinnati.

Ingrisano Promotes Creative Community

Anthony Ingrisano, who was hired for a one-year appointment to the Painting Department last year, now joins the full-time faculty roster at CIA. Ingrisano taught at Briarcliff College for several years and was a contributing essayist to Sharon Loudon's book, *Living and Sustaining a Creative Life*. He earned his MFA from Pratt Institute.

Academic Affairs Vice President and Chief Academic Officer Christopher Whittey said Ingrisano "will add greatly to an already robust and vibrant Painting Department that can boast a stellar history with its many successful albums."

Ingrisano says his major goal is to "help students establish a real independent sense of creativity, so that once they're outside of the school environment, they're still very much part of the creative community."

Ingrisano shows with Lesley Heller Workspace on the Lower East Side of New York. ■

Cindi Deutschman-Ruiz is a freelance writer/editor and instructor of journalism and mass communication. She lives on the West Side of Cleveland.

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
800.223.4700
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CHAKAIA BOOKER: TAKE THE HIGHWAY | THROUGH DEC. 18

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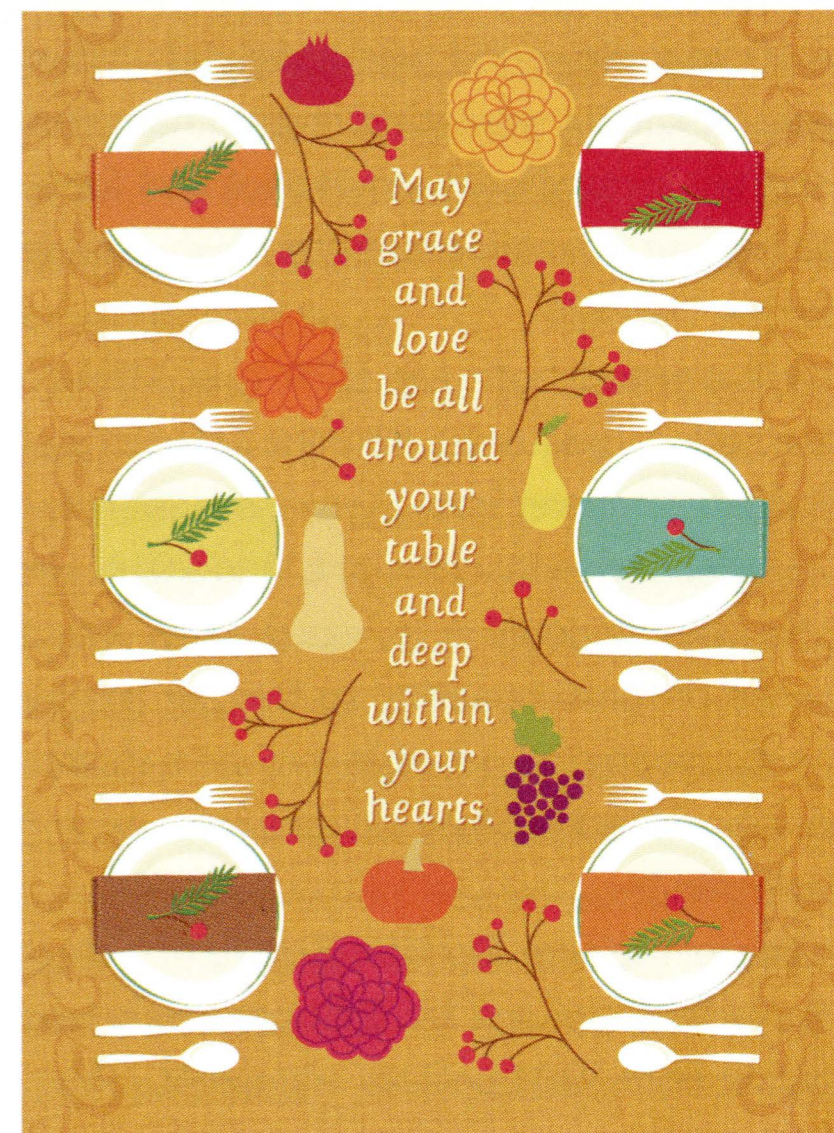
by Karen Sandstrom



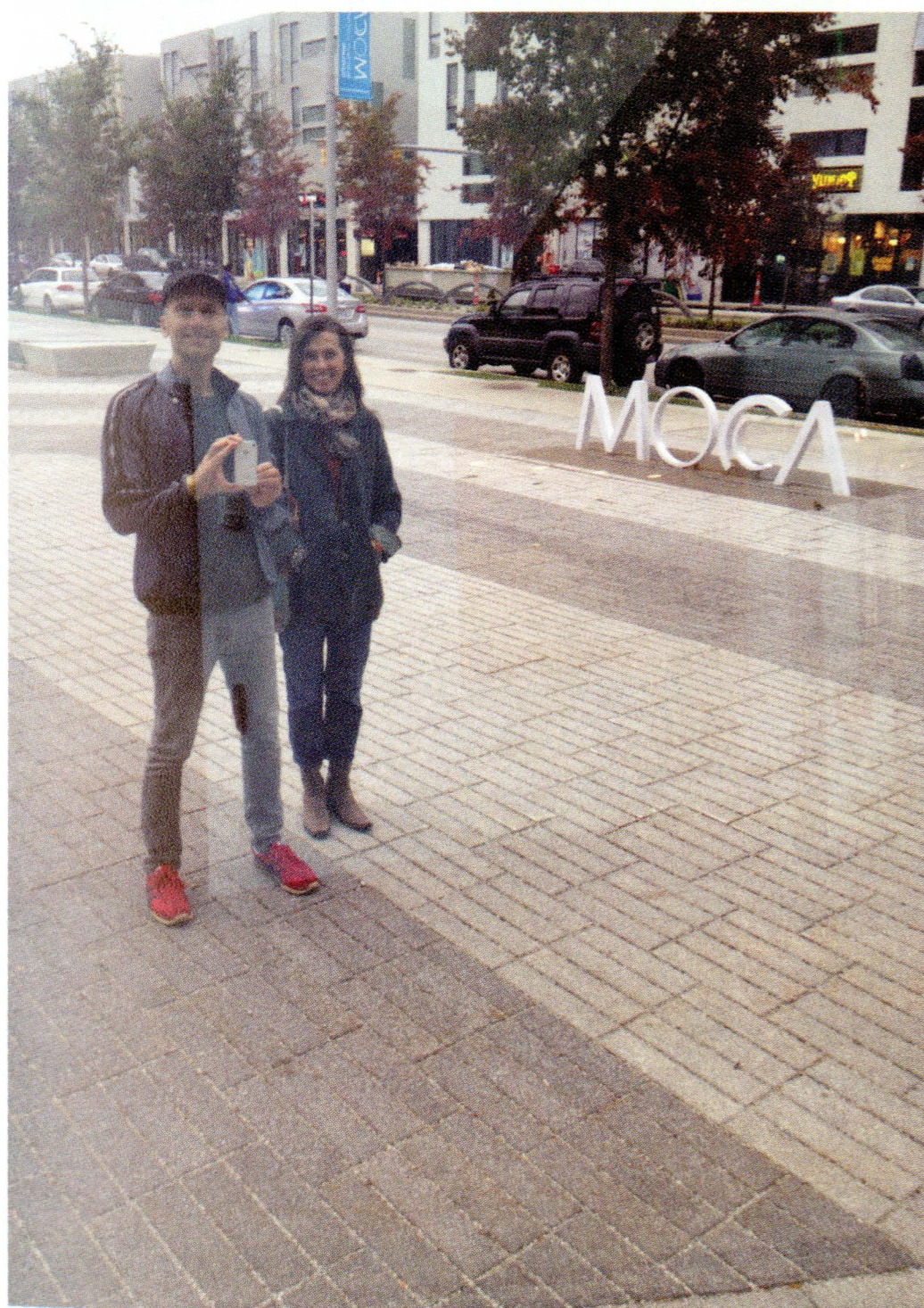
Illustrations by Northern Ohio illustrators Salli Swindell and Nate Padavick. ABOVE: "Graphic Kitchen." LOWER RIGHT: "Thanksgiving."

Started on a lark five years ago, They Draw & Cook today has an archive of 5,500 recipes done by 2,000 illustrators (from doodlers to pros), a Facebook following of 260,000, and a nice little sack of stories about dream projects that have sprung up for the founders and some of the TDAC contributors. A sister site, They Draw & Travel, features illustrated

Soon The Food Network was calling to see



Padavick and Swindell call this community contribution model “the creative playground.” Websites such as theirs offer a hint of structure for artists who need motivation or want to take a break from paid assignments. At the very least, they say, artists get the satisfaction



TOP: "Amelia Island," illustration by Salli Swindell and Nate Padavick. LEFT: Nate and Salli at MOCA. ABOVE: Nate and Salli.

of being part of the online community and working their art practice. Ideas for new projects get born.

Occasionally, other things happen, too. Artist James Gulliver Hancock played around with a brand new rendering style for the kimchee recipe he drew for TDAC. He further

developed the style, which helped him secure a deal for the book that became *All the Buildings In New York (That I've Drawn So Far)*. TDAC's success – and the work it has generated for some of its illustrators – are a testament to the power of good will and generosity. From the start, Swindell and Padavick adopted a come-one-come-all attitude, posting democratically and cheering on the participating artists through social media.

Swindell credits her brother for determination

and a will to solve technical challenges. "He's very resourceful," she says. "There's no big roadblock for him. He perseveres through the things that just shut me down."

"Salli is a connector and a community builder," Nate says. "She takes a genuine interest in the work and lives of so many artists who participate in our online communities. She reads their blogs, befriends them on Facebook, follows them on Instagram, converses with them via email, and often refers them to clients. She has an abundance of positive energy and passion." ■

**Northern Ohio
Illustrators Society**

NOIS.com

**NORTHERN OHIO ILLUSTRATORS SOCIETY: THEY DRAW & COOK – A CREATIVE
PLAYGROUND WITH SALLI S. SWINDELL | 7 PM FEB. 16, 2016**

at the Cleveland Institute of Art, 11610 Euclid Ave, Cleveland

Fandom 216: The Art of Sports in NE Ohio

by Michael Loderstedt



ABOVE: Lori Kella: "Split Seconds" and the "Quiet Endeavor." Digital chromogenic prints, 24" X 52". 2015. FACING PAGE, TOP: Works of Dana Depew. Left: "Baseball Sock." Center: "In Memoriam." "1993 Cleveland Indians." House paint on black velvet fabric, 15" X 15". TOP RIGHT: "The Drive," oil and latex on reclaimed mattresses, 6' high X 8' wide X 1' deep. FACING PAGE, BELOW: Michael Loderstedt, "Dead Fanatic." Cut and folded screenprint on paper, 13" X 11" X 14"

WE HAVE all been recent witness to significant development in the cultural sectors of our region, with the impressive renovation of the Cleveland Museum of Art, the new construction of MOCA Cleveland, continued development of world-class health services and the downtown corridor, the rising status of our culinary industry and more residential development of the urban center. Yet, when you ask most people what has impressed them about Cleveland's resurgence they will cite the return of LeBron James to the Cavaliers or the Brown's signing of Johnny Manziel.

Despite the region's longstanding dearth of any national championships, the sports economy and resulting public perception continues to hold a large, and perhaps often disproportionate share of our collective psyche. Our sports narratives of longings for excellence and settling for mediocrity, of spending enormous civic and personal capital only to receive continued heartbreak seem oddly tied to the region's fatalistic, quintessential working-class Rust Belt experience. This shared, often equally ridiculous and profound grand enterprise continues to fascinate us also as artists. This exhibition explores our area's relationship to sports

through art, whether it offers critique or honorific exaltation, or something in between.

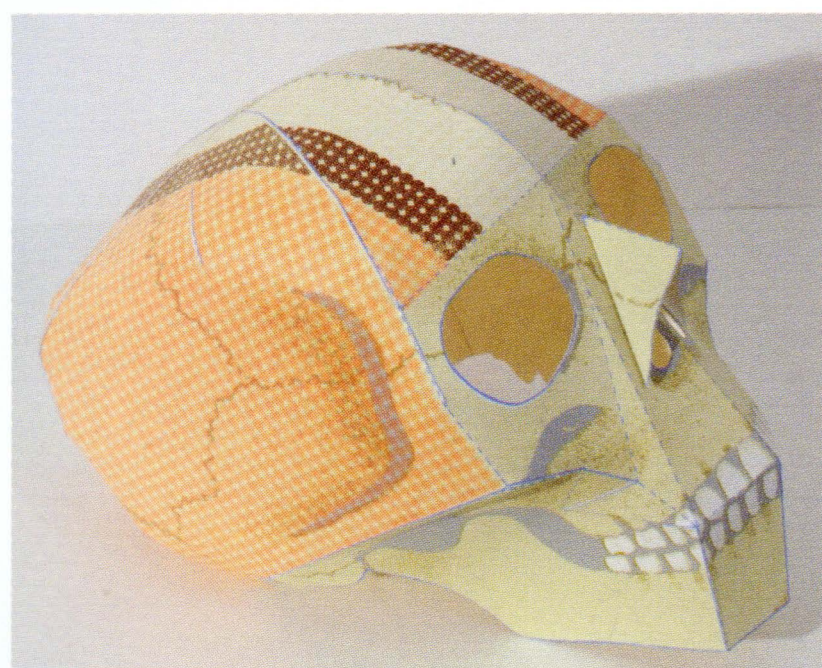
Fandom 216 will be held in three separate venues opening simultaneously on January 11th, 2016 and closing on February 20th. Presenters are Zygote Press, Waterloo Arts, and HEDGE Gallery. The artists are generously supported by Gordon Square Arts District, Northeast Shores Community Development, and St Clair Superior Development Corporation. Area businesses including 4Walls are also *Fandom 216* sponsors. Artists have been invited to participate by the curatorial team developed by Zygote Press. Artists who have committed to the project thus far include Dana Depew, Jeff Chiplis, Timothy Callaghan, Tom Bartel, Anderson Turner, Rian Brown, Kevin Everson, Lori Kella, Kristin Cliffl, Ricky Rhodes and others.

Lori Kella models miniature landscapes evocative of idealized or sometimes dystopic environments. She then photographs them in her studio and presents this work as rich, painterly large-scale digital prints. For *Fandom 216* she has imagined marathon runners both practicing and running past former Brown's Stadium. She says about this work, "I'm interested in the comparison that

can be made between the solitary disciplines of both artist and runner, and it how contrasts with the spectacle of a marathon."

Dana Depew plans to collaborate with his former art professor Michael Loderstedt, building a portable, pop-up sports bar. Their micro facility will serve as both a working artist/sports bar and personal confessional—a place where viewers can confess their misery while being served by the artists, outfitted in custom bartender gear. Dana says about the impact of sports in his life, "I grew up idolizing Bernie Kosar. He brought us so close to the promised land only to have the rug ripped out from under from us in the final seconds. He was tall, lanky and ran like a three-legged giraffe. But he was our giraffe. He was local boy who came back to play for his home team. I met Bernie at a Cleveland Gladiators game eight years ago and took a picture with him. He was weathered and old and had some weird hairstyle and I felt like a kid who was just told Santa Claus and the Easter Bunny were not real. This was the guy I grew up admiring and now he was broken down and thrown out onto the scrap heap. We are Bernie."

Dana goes on to describe our collective

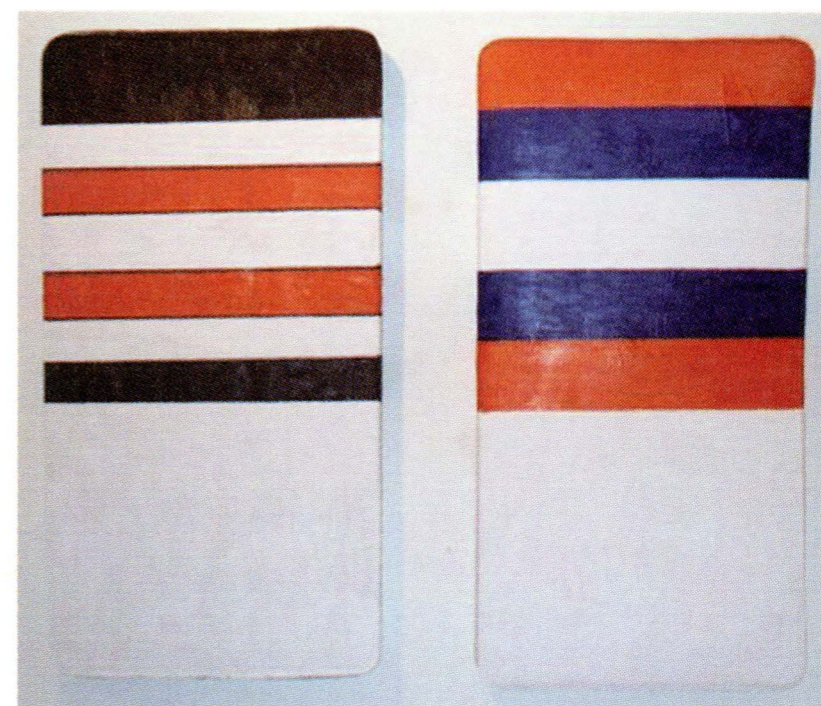


sports woes, "At any time you could strike up a conversation and discuss how the Browns blew the most recent game, or some current off-the-field blunder. Regardless of



demographic, race, gender, or profession, we can all vent our frustrations to one another. There is a communal bonding over group suffering. We are all in this together, and we play the victim role very well. It's truly is a dysfunctional relationship. As fans we're the abused spouse that stays because you feel you cannot leave regardless of the impossibility of the relationship."

Printmaking artist Liz Maugans draws many parallels between the repeated actions and outcomes of both artists and sports figures. In a recent conversation about the exhibition she states, "The practice of ritual that many artists know all too well is shared with our beloved sports fans and athletes. It is the equivalent of using the same Charbonnel ink, wiping the copper plate to the same choreography, flattening the blankets, running the press bed through at the same pace and finally pulling that winning etching off the press. We share these strange pre-game, hidden obsessions waiting for the big show that continually make us return to that fleeting public presentation,



where the work didn't sell, attendance was flat, no review was written, and despite it all, we know all too well that we are suckers for punishment and will keep coming back for more."

The exhibition will present the broadest conceptual responses related to the intersecting theme of sports and art, and will include a diverse range of approaches and media. In addition to the "big three" of baseball, football and basketball, *Fandom 216* will also examine regional auto racing, our burgeoning urban bicycle culture, skateboard culture, amateur woman's rugby, running and other sports. This wide-ranging exhibition will coincide with Super Bowl 50, itself a milestone as the ultimate national sports spectacle. *Fandom 216* plans to incorporate sports-styled events in conjunction with the exhibition such as an opening tailgating cook-out in gallery parking lots, guest artist spots on local "sports talk" radio programs and a special Super Bowl Artist Watch Party. Plan to attend what is expected to be a monumental, thoughtful and exciting exhibition coming Sunday, January 10, 2016. ■

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

HEDGE Gallery

78th Street Studios, Suite 200
1300 D, West 78th Street
Cleveland, Ohio 44102
hedgeartgallery.com

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KICK-OFF TAILGATE PARTY | 1-4 PM JANUARY 10 AT WATERLOO ARTS

FANDOM 216 RECEPTION AT HEDGE GALLERY

THIRD FRIDAY, JANUARY 15

FANDOM 216 RECEPTION AT ZYGOTE PRESS | 6-8 PM JANUARY 29

WALK ALL OVER WATERLOO AT WATERLOO ARTS | FEBRUARY 5

PRE-SUPER BOWL 50 PARTY / CHILI COOK OFF

FEBRUARY 7 AT WATERLOO ARTS



Frank Wilcox, "Shipping, Dordrecht, 1914," pencil and watercolor on paper. Gift of Henry Adams to ARTneo, in honor of Joan Brickley.

LOOKING FORWARD: ARTNEO AND THE ART HISTORY OF CLEVELAND'S FUTURE

Remarks by Henry Adams

As noted in a previous issue of CAN, ARTneo—which could colloquially be described as the Museum of Northeast Ohio art—has recently been through significant changes in its staff, board, and even its location. At its 2015 benefit, the organization recognized the contributions of scholar, curator and professor Henry Adams, who has written extensively on American art, including art of Northeast Ohio, for multiple publications, including catalogs for ARTneo. This essay is based on his comments written for the occasion. —editor

We sometimes forget that in the period from about 1910 to 1940, Cleveland was one of the greatest centers of art-making in the United States, not only in painting but in fields such as illustration, poster-making, photography, fashion, and industrial design. And during a time when Cleveland is working to define itself for the future, ARTneo has done more than any other organization to bring this history back to life.

For the last thirty years, ARTneo has produced an impressive number of exhibitions—and of equal significance, a truly groundbreaking series of scholarly catalogues, documenting the work of artists such as Henry Keller, Paul Travis, Auguste Biehle, Carl Gaertner, Abe Warshawsky, Paul Travis, Frank Wilcox, Viktor Schreckengost, Edris Eckhart, Julian Stanczak, and many others. Written by top-notch art historians such as Karal Ann Marling, Rotraud Sackerlosky, Bill Robinson, Christine Shearer, Larry Waldman, Marianne Berardi, and many others, these catalogues are worthy of a major art museum. Indeed, it's hard to think of an arts organization of similar size in the United States that has done so much to produce significant scholarship and present it in lasting form.

Right now it's clear that ARTNeo is on the upswing, due to the inspired leadership of its forward-looking executive director, John Farina, and of its impressively hard-working curator, Christopher Richards, and new members of its Board. I applaud them all. At the same time this is clearly a critical moment in the history of the organization, both in terms of its mission and its survival. As I see it, there are at least two central issues that need to be addressed.

The first is whether the organization will embrace only historical art, or whether it will begin to embrace living artists as well. If I may venture a personal opinion, I hope it will do both. If it neglects history, I think it will become like a ship without ballast. If it neglects the living artists of Cleveland, I think it's missing an opportunity to play a vital role in the living art scene. This is particularly true since the Cleveland Museum of Art seems to have no interest in reviving the May Show and has pretty much turned its back on the artists of its home city. I think that's too bad—even a tragedy for this city—but it provides an opportunity for other organizations to pick up the slack.

To do so will also bring to ARTneo the energy of the present, which every organization absolutely needs.

And this leads into the second issue: the one that's most critical. Can ARTneo survive in the long term? The fact is that this is still a relatively fragile organization, which still does not have a permanent home, or a significant endowment, and that can't afford to make many mistakes. If it's going to flourish into the future, it needs a permanent home, it needs more funding, and it needs donors who will build its already significant collection into something extraordinary. I don't have an answer to this, but it's clear to me that ARTNeo can't survive entirely on its own. It needs to start forging alliances with other organizations to reach the critical mass where it can survive and have major impact. This is a good time to look carefully at new alliances, whether with the Reinberger Gallery of the Cleveland Institute of Art or the Graduate Program in Art History at Case Western Reserve, or some other organization.

I'm particularly struck that the Cleveland Institute of Art, under its amazingly gifted new President, Grafton Nunes, seems to be finally paying attention to its extraordinary history, going back to its founding years when one of its first graduates was Clara Driscoll, who designed lamps for Louis C. Tiffany—one of the greatest achievements of American art in any medium. Grafton, I might note, has a background in Hollywood film-making, and has a wonderful ability to deal with difficult, eccentric, highly creative people and to get them to produce something remarkable on time and on budget.

There must be a way that alliances can be formed between ARTneo, The Cleveland Institute of Art, and perhaps other arts organizations that are interested in exploring and supporting Cleveland Art—both that of the past and that of the living present. I know that John Farina has already started some conversations along these lines. In other words, working together, we can accomplish a lot more than if we break into factions and splinter groups. We need to form new partnerships and new alliances. And while there's definitely a place for disagreement and argument, we should stage arguments that end up with forward action.

I don't wish to bore you with a long list of names, but I think it's clear that an evening such as this doesn't honor a single person, but pays tribute to a battalion of gifted individuals who have built and supported this organization and made it what it is today. What I'd like to suggest is that together we can play a vital role in bringing art-life to this city even more energetically than in the past—both delving into the rich history of Cleveland art of the past, and actively supporting that of living artists. Cleveland deserves another Renaissance and we can start making that happen right now and right here. ■



Frank Oriti's painting "Clarity" was one of 55 portraits chosen from nearly 2,800 submitted for the prestigious BP Portrait Award Exhibition, 2015.

MASKED MEN, HATCHETS, AND BOMBS:

Frank Oriti's Clarity, Rodin's The Thinker, and the Silencing of Art Vandalism

By Brittany Mariel Hudak

It all started on Twitter, of course. A disturbed visitor to a London museum wrote: "I hope the @metpoliceuk deal with the masked balaclava 'protestors' in the national portrait gallery #London bloody terrifying :-(".

This was posted moments after a disturbance on the afternoon of July 5, and the event was made even more unnerving by its proximity to the tenth anniversary of London's deadly bombings of July 7, 2005. According to the *Evening Standard*, four masked men ran through the galleries causing panic, and tried to physically remove a painting from the wall. Assumed to be protestors of the corporate sponsorship of the exhibition, they were immediately apprehended. According to the article, the targeted work was "Clarity," a portrait by Cleveland artist Frank Oriti.

In the ensuing days, little to no information could be found regarding the incident, save a perfunctory statement on the National Portrait Gallery's website assuring the public that "none of the its visitors or staff were physically harmed and nothing was stolen or vandalized." Even the artist was left in the dark. Oriti was informed with little more than an assurance that his painting was not harmed. But who were they? Why did they choose Oriti's painting? And more importantly, why do museums and cultural institutions seem so reluctant to comment on such events?

Certainly, museums are in a precarious position when it comes to assaults on their collections; it makes them appear vulnerable, and can hugely affect their relationship to donors, investors, funding organizations, and the public. And while it is a decidedly tricky thing to balance security and open access simultaneously, shouldn't museums have an obligation to keep their visiting public informed? But covering up or downplaying acts of vandalism at museums is certainly nothing new.

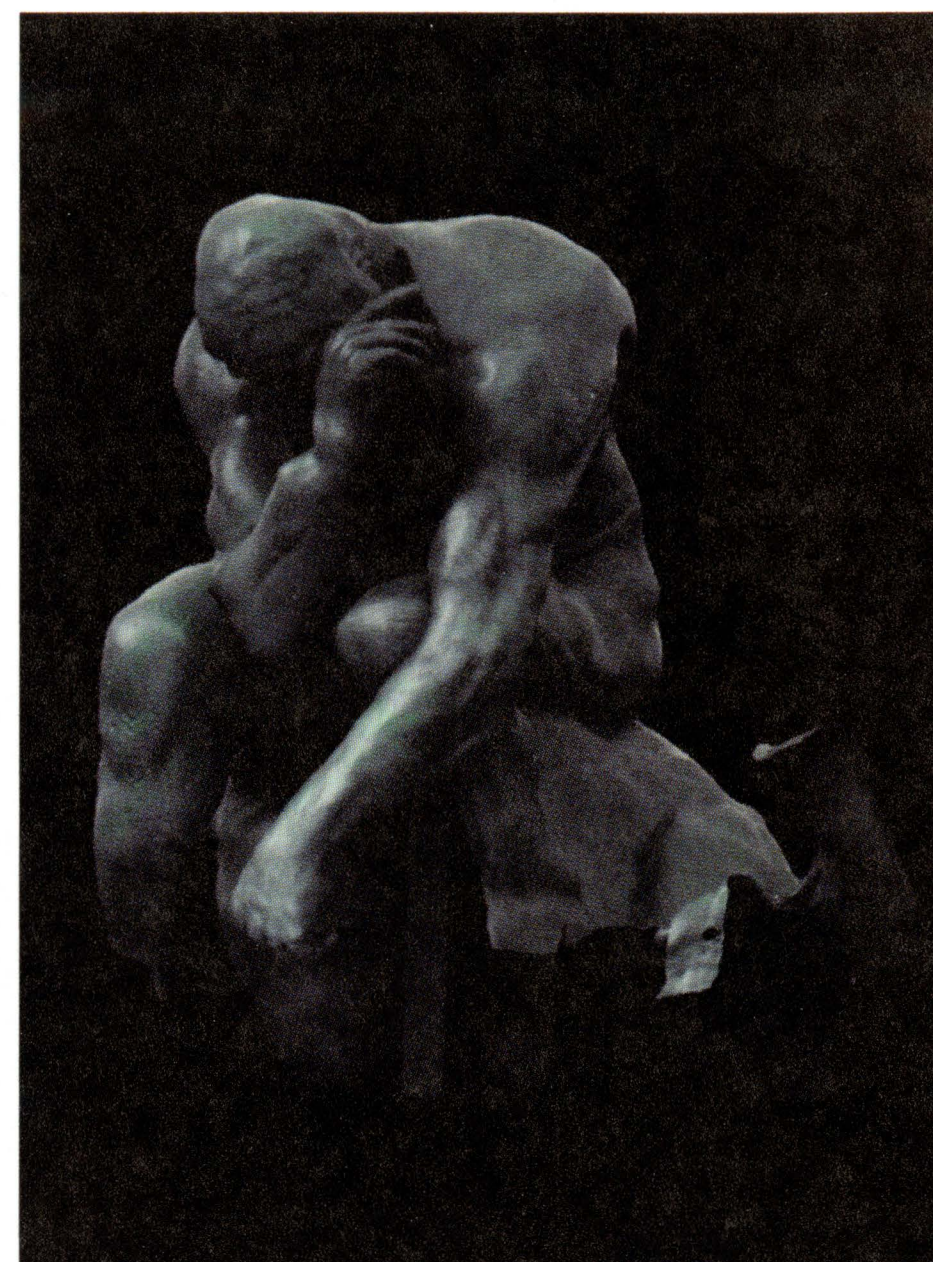
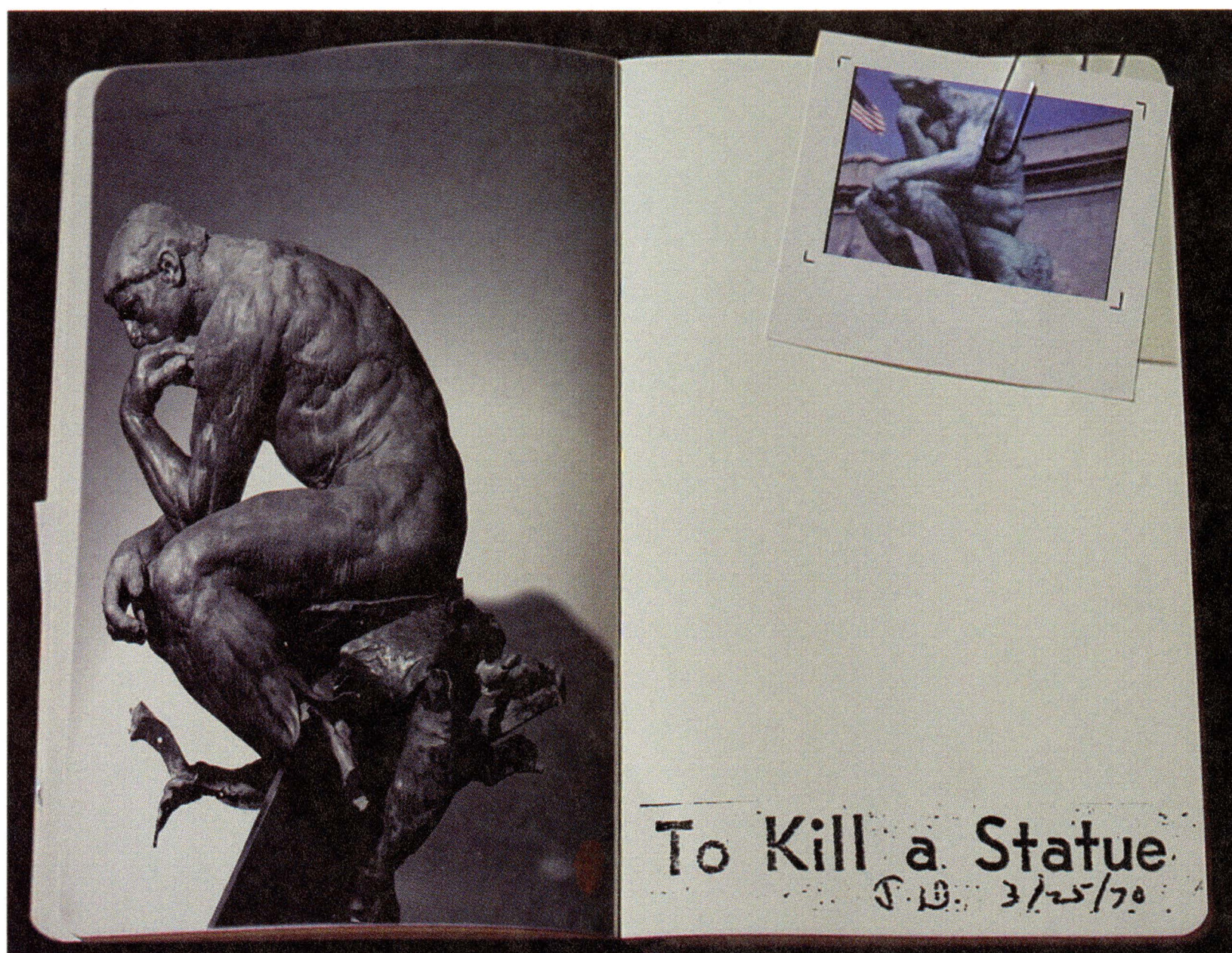
Hundreds of famous works have suffered damage at the hands of vandals, including many you may have seen yourself and never knew they were maimed. This is because the most common reaction to such events is to swiftly and quietly restore the damage, leaving the work just as it was without any hint of their illustrious history. For example, Rembrandt's "Nightwatch"—in the collection of the Rijksmuseum in Amsterdam has been repeatedly assaulted, the worst damage occurring when it was slashed by a knife several times in 1975. In 1972, at St. Peter's Basilica in Rome, a man climbed onto Michelangelo's "Pieta," wielding a hammer. After fifteen blows, Mary's arm was knocked off and her face was considerably damaged. In 1991, at the Galleria dell'Accademia in Florence, Michelangelo's "David" was also attacked with a hammer. The assailant shattered the statue's big toe before he was pulled off the pedestal by stunned visitors. In a Zurich museum in 1985 someone actually set a Rubens painting on

fire (destroying it), and in 1987 a man carried a sawed-off shotgun into London's National Gallery, shooting a da Vinci drawing at close range. But perhaps the most attacked work of art in the Western world—and now its most protected—is the "Mona Lisa." Da Vinci's small canvas was stolen off the wall, recovered, then had a large rock hurled at it, acid poured over it, was spray-painted red, and most recently suffered a blow at the hands of a disgruntled tourist. The woman lobbed a coffee mug (with the "Mona Lisa" on it, of course) purchased just moments before at the Louvre's gift shop. Luckily, it shattered on the painting's state-of-art bulletproof glass enclosure.

Perhaps these acts were committed for reasons as diverse as the people who carried them out, but what they all share is the museum's response. In each case, the institution immediately began restoration with as little fanfare as possible. To this day it is difficult to research exactly how the museums in question responded to these events, as there is so little public information available.

The close-lipped reaction to acts of vandalism by museums has been routine since the beginning of the twentieth century, when militant suffragettes staged a series of attacks at several locations across London and throughout England. The most famous of these incidents occurred in 1913, when Mary Richardson strode into London's National Gallery concealing a hatchet under her skirt. Her target was the famous Rokeby "Venus" by Velasquez (so-named for its original owner), a lounging, highly idealized, full-length female nude. She approached the colossal canvas and proceeded to shatter the glass, chopping and slicing the painting with her hatchet before she was restrained and arrested. This was only one of several violent assaults aimed at works of art by suffragettes, who had taken to rather extreme measures to gain voting rights. The actions of these women caused many museums in London to preemptively close their doors in 1913, fearing more incidents. When they reopened, the issue was curiously no longer discussed, at least not publicly. Helen Scott, a scholar of art vandalism, could not find any trace or comment made by the museum after the official statements were given in 1913.

It's a silence that continues today. In 2003 a Women's Library at a London University tried to loan photographs taken of the Rokeby "Venus" in its damaged state for an exhibition, but Scott writes that their request was denied. The National Gallery said they could not release the pictures due to a "longstanding gallery policy" prohibiting such material to be publicly shown (undoubtedly worried about copycats or that the exhibition would glorify the suffragette's actions). But this policy has in effect expunged an important part of this painting's story. Indeed, standing in the gallery looking at the fully restored Rokeby "Venus" today, one would never imagine it had such a dramatic history.



Scott's dissertation methodically categorizes and documents 250 case studies of violent incidents in museums. Interestingly, the scholar found only one example of an institution that purposefully decided to leave the damage intact. This rare example just happens to be right here in Cleveland. Auguste Rodin's "The Thinker" was bombed by unknown assailants in 1970, dislodging the statue from its plinth, leaving the sculpture's base ripped and warped. Because the bombing took place during a time of frequent Vietnam War protests, investigators suspected a radical group, such as the Weather Underground. But none claimed responsibility. In what can only be considered an extremely forward-thinking and brave move, then-Director of the Cleveland Museum of Art, Sherman Lee, made the decision not to repair the statue. Less than a month after the incident, he said, "No one can pass the shattered green man without asking himself what it tells us about the violent climate of the USA in the year 1970. It is more than just a work of art now."

Thanks to Lee and the staff of the Cleveland Museum of Art, the story of what happened to Rodin's sculpture is fairly well known, and is now the subject of a new multi-media installation by prominent Israeli artist Nevet Yitzhak. "Off the Ruling Class" is a two-channel video installation currently on view at MOCA Cleveland. Yitzhak found herself drawn to the statue's story while visiting Cleveland in the planning stages of her commission.

Poring over documents in the museum's archive, Yitzhak found the materials for one part of her lovingly crafted video—a compendium of historical documents, photographs, and film of conservators carefully washing the statue during a recent cleaning. Watching her piece feels a bit like reading a love letter, the romance sustained by the seductive music of Franz Liszt's "Dante Sonata," and the intimacy in the loving gestures of the (all female) conservators. Their hands move slowly, in an almost sensual manner, softly caressing every inch of the statue's "body".

In the other channel, Rodin's Thinker comes to life in striking 3-D animation, sadly moping and shifting, lethargically watching his own story on the opposing wall. His weariness is in striking contrast to the beautiful tones of the other channel, but this Thinker is much closer to Rodin's original conception: The Thinker is thought to be a portrait of the Italian poet Dante Alighieri, helplessly looking downward into the circles of hell, unable to stop the endless suffering unfolding below him.

The juxtaposition of violence and beauty is a hallmark of Yitzhak's work. In a recent exhibition, Yitzhak projected animated Afghan rugs onto the walls of a gallery. Upon closer inspection, their intricate designs and patterns are not made up of traditional floral and fauna, but rather tanks, fighter jets, and helicopters. Yitzhak has a cunning way of revealing unexpected truths, and *Off the Ruling Class* is no exception. By animating "The Thinker," Yitzhak directly confronts the violence of the bombing. In his broken state, The Thinker sadly echoes the immense and disturbing loss of life during the Vietnam War. Yitzhak sees a direct parallel between the statue and wounded Vietnam veterans: "You think about the visuals of soldiers coming back, many without limbs. It's kind of ironic that that happened to 'The Thinker' too".

While the Cleveland Museum of Art should certainly be lauded for openness in dealing with the criminal act, the title of Yitzhak's work points to a small detail that might have been hidden from public view. Working in the museum's archive, Yitzhak and Curator Rose Bouthillier discovered an anonymously written list on lined yellow paper titled: "Items of Importance Surrounding Destruction". Detailing the damage to nearby windows, marble columns, and stairs, the list ends with: "Discovery of lettering on right side of pedestal facing the Museum South Entrance – four lines of lettering: Off / The / Ruling / Class". And while this seems like fairly convincing proof that the attackers left their mark, Yitzhak and Bouthillier were unable to locate any



FACING PAGE: Still from Nevet Yitzhak's two-channel video installation *Off the Ruling Class*, at MOCA through January 10, 2016. ABOVE LEFT: A photo taken in the immediate aftermath of the 1970 bombing of Auguste Rodin's "The Thinker" at the Cleveland Museum of Art. ABOVE RIGHT: Re-installing "The Thinker" after the bombing. RIGHT: Historic examples of vandalism committed against works of art include a 1975 incident in which a knife-wielding attacker who slashed Rembrandt's "Nightwatch" at the Rijksmuseum in Amsterdam.



photographs with the graffiti present. Nevertheless, Yitzhak was greatly inspired by the words, and decided to use them as the title of her work, explaining "it's a small detail that is minimized in the records. Perhaps that was done deliberately..." Were these words purposefully hidden from the public? It does seem odd that it took 45 years and an inquisitive artist to discover them. But why hide the words? Are they so inflammatory that knowledge of them would incite others to action?

Perhaps this is the reason that the officials at the National Portrait Gallery in London were unwilling to give credit to the masked men that supposedly tried to steal Oriti's painting. By naming them, or discussing them, does one validate their destructive behavior?

It required some serious digging and email exchanges with the National Portrait Gallery to finally discover who was responsible. The incident had nothing to do with BP protests after all, but rather was staged by a well-known group of pranksters who collectively call themselves Trollstation. Known across London for their hidden camera pranks, the group posts their exploits on YouTube. Oriti has seen the video of the incident, but was confused: "You can see these 'pranksters' are taking paintings that they themselves brought in to the space and [are] pretending to take those off the wall. So I'm not even sure if they were near my painting. That's what was so strange about all the news stories that covered the incident."

So if it was a mock art heist committed by internet pranksters, why did so many media outlets connect the incident to Oriti's painting? It did seem strange that they would have been able to run all the way to the very back of the museum where Oriti's painting was displayed. Were they even in that room? And if not, who decided to connect

the incident with Oriti's painting? Will we ever discover the real truth of what happened that day? As links to the story on the internet are slowly cached and archived, it quietly slips farther and farther away, sinking deeper into digital oblivion. I find it fascinating that while most acts of art vandalism start loudly with a bang, crash, or scream, in the end, the silence is deafening. ■

Frank Oriti's painting Clarity was one of 55 portraits chosen from nearly 2,800 submitted for the prestigious BP Portrait Award Exhibition. He is represented by Bonfoey Gallery, Cleveland, and is currently hard at work in his studio at 78th Street Studios.

Auguste Rodin's The Thinker can be visited outside the South Entrance of the Cleveland Museum of Art, on the steps of the 1916 Building facing the lagoon.

Nebet Yitzhak: Off the Ruling Class was organized by Rose Bouthillier, Associate Curator, and is on view in the Gund Commons at MOCA Cleveland until January 10, 2016.

SURGE, RESURGE

Tremont and Little Italy work to recover their art walk magic

By Michael Gill

Nothing could be more emblematic of the churn on Cleveland's art-walking scene than the coincidence of the Little Italy and Tremont art walks one Friday in October. Both neighborhoods once were the edgy hot spots of the Cleveland art scene. Each of them once defined the term "Art Walk" in Cleveland, and together they are responsible for establishing here the idea that artists could bring new energy, business and money to a neighborhood. And on that artwalk night, a look around those neighborhoods showed that both once had more galleries and many more visitors browsing art than they currently do.

But artists and others in those neighborhoods are working to change that. In both places, they are collaborating with community development corporation boards and staffs to recapture the crowds and reputation they once had.

Part of their challenge is that options for artists and patrons have virtually exploded in the last decade. After Tremont's and Little Italy's grass-rootsy success, landlords and community development corporations in other neighborhoods—boosted by their own real estate market forces and by grants—built art walks of their own. Maybe it was natural that crowds would move on to new centers of activity, like Collinwood, with its monthly first-Friday Walk All Over Waterloo, and the Detroit Shoreway, where 78th Street Studios' Third Friday events draw crowds in the thousands.

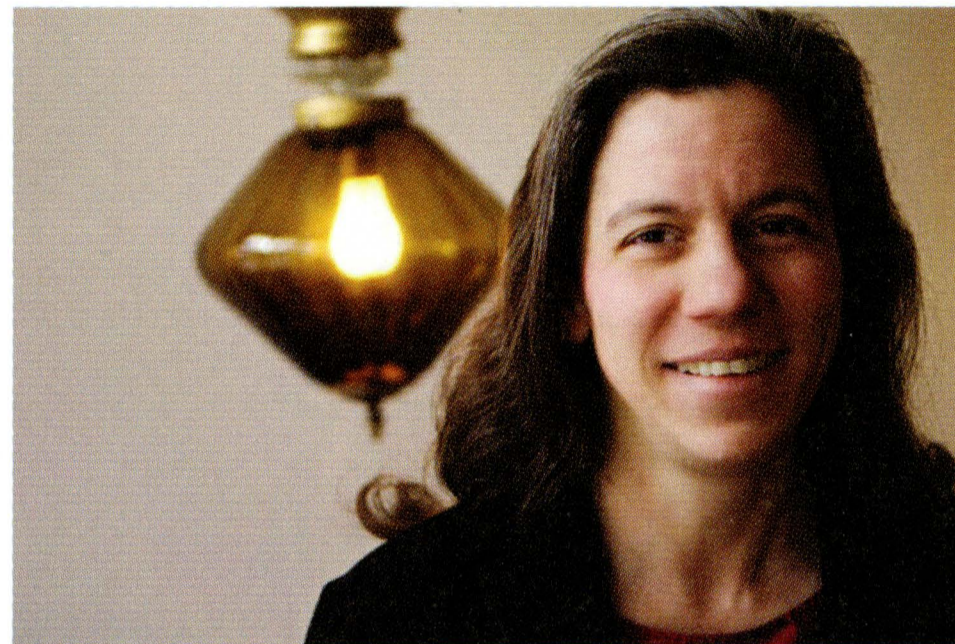
People working to bring back crowds to Little Italy and Tremont look at those neighborhoods and note that the art walk game has changed.

Jean Brandt doesn't describe herself as being in charge. Still, she took responsibility not only for opening her own gallery's doors each month for 23 years, but also for making sure the Tremont Art Walk had a monthly postcard, and that participating galleries were listed. That meant working with volunteers, including Sandy Rutkowski Mikel Mahoney, David Szekeres, and Steve Mastroianni to handle the details. In the 90s, Tremont West Development Corp supported the effort by allowing the group to mail the cards using its nonprofit postage permit. The rest was all sweat equity.

Both Brandt and Mastroianni acknowledge that the DIY model for these events may not work anymore. Mastroianni notes that the currently thriving art walks have an anchor—a nonprofit gallery with a staff programming exhibits, or a landlord who works to promote monthly events, or a CDC with funding to subsidize the establishment of new galleries. That gives them some stability, and a big advantage.

Brandt said in a prepared statement that "November and December will be the last two monthly Tremont ArtWalk cards as they have been created for the last 22 years." The statement concluded that "An agreement with the local development corporation will allow a Tremont ArtWalk promotion to continue with their support."

Meanwhile, Tremont West board president Lynn Murray chairs



ABOVE: Tremont ArtWalk founder Jean Brandt, photographed by Steven Mastroianni. RIGHT: A former Little Italy church, now occupied by the Urban Orchid boutique.

an ad hoc arts committee on behalf of the organization. When the board president—who is not an artist or gallery owner—takes on the challenge of maintaining the reputation the artists built over the decades, that says it is important.

And indeed, Tremont West has raised significant sums and made a significant commitment to the arts in general, including the performing arts series Arts in August, for which TWDC's Michelle Davis says the organization annually raises \$60,000 to pay for performances by dance companies and other nonprofit organizations. But Art Walk was its own thing, she says.

During one meeting of that committee, discussion centered around the lack of commercial space that artists or galleries could afford: in one sense, a good problem for a CDC to have. On the other hand, if the neighborhood's reputation is closely tied to an active art walk, it's also an important problem to solve. Mastroianni notes that there were never multitudes of galleries open all at once in Tremont—but at one time, Dana Depew's Asterisk, Jean Brandt's gallery, Doubting Thomas, and Raw and Company were all open at once, devoted to presenting monthly shows. Now, the one dedicated gallery is the loosely run, DIY space, Doubting Thomas. The most actively, consistently curated space is probably Loop—a coffee shop. Artists Rob Hartshorn, Paul Duda, and Lila Rose Kole continue to present their own work in the Professor Avenue studio they share.

Brandt says each gallery that closed did so for its own unique set of reasons. But when that happens against a backdrop of rising rent and an appetite among restaurants and other businesses for commercial space, it makes it harder for the next gallery to move in.

The challenge of exhibiting Tremont artists' work in their own neighborhood was met for one weekend in September, during the annual Tremont Arts and Cultural Festival. Murray says for the first time ever, the committee created an exhibit of art by neighborhood



CHURCH OF THE SACRAMENTS



2062
MURRAY HILL

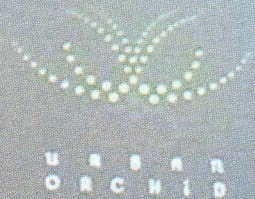


URBAN
ORCHID

New Growth Group

Arko Picture Framing
entrance through back door

2062
MURRAY HILL



URBAN
ORCHID

New Growth Group

Arko Picture Framing
entrance through back door

GILLMORE
SECURITY



residents. Among the 19 exhibitors were the well-known names of highly accomplished artists, including Angelica Pozo, Jeff Chiplis, Christopher Pekoc, Giancarlo Caliccia, Bruce Edwards, Hilary Gent, Bruce Checefski, Paul Duda, Rob Hartshorn, Lila Rose Kole, Patsy Kline, and more. It was a significant accomplishment, and a great pop-up show for the neighborhood, but not a solution for the art walk.

Little Italy's art walk isn't seeing a specific person step aside, but is certainly evolving by forming closer ties to the local CDC.

Tricia Kaman has painted in the same studio in Little Italy's Murray Hill Road school house since 1989. She remembers when that neighborhood was a top artwalk destination—when William Busta Gallery, Riley Hawk, and others combined with individual artist studios to make it a lively place. Together, the artists and galleries formed the Little Italy Art Association. But their source of revenue was always “passing the hat,” as Kaman says. She still gets visitors and steady commissions, especially during the June art walks, but the people coming now already know what they are looking for. It's no longer drawing newcomers to the scene. “The numbers for art walk probably peaked 10 years ago,” she adds.

Kaman recently began to share a space with other artists at 78th Street Studios, and attributes the crowds there partly to the fact that the building's owner advertises, prints promotional materials, maintains a website with links to participating artists, and is thoroughly engaged

in the scene. It's hard for loosely organized groups of individual artists to compete with that.

But several artists, a gallery, and shopkeepers are bringing some new energy to Little Italy, and with them a realization that if the neighborhood is to emerge from the shadows of younger art walks that have grown up around it, that will take work. Just as in Tremont, the issue isn't a lack of artists. Deb Lawrence recently opened her own painting studio and a small gallery space exhibiting other artists' works alongside her own. Kate Baker opened Stillpoint, a boutique featuring original art and craft, and with her husband, photographer Geoff Baker, has been presenting solo shows in a space across the hall. Longstanding tenants like painter Sam Roth and photographer Janet Century are still there. The boutique Urban Orchid has begun presenting shows of individual artists' work alongside flowers and gifts in the former church next door—including a recent exhibit of monoprints by Lisa Schonberg. Tara Seibel—known partly for illustrating comic books by Harvey Pekar—opened her own studio near the corner on Mayfield. She has taken up the volunteer task of drawing the art walk's promotional posters.

Kate Baker notes that Little Italy has space for more new artists, as well, and names several vacancies along Murray Hill Road and Mayfield Road. She adds that they could also stand to attract some younger artists to the available spaces. One dramatic possibility—the Random



CLOCKWISE, FROM THE FACING PAGE, TOP LEFT: The Murray Hill Schoolhouse in Little Italy; Doubting Thomas, in Tremont, among the neighborhood's last galleries standing; Emerge Cleveland innovatively used the Singer Steel building to exhibit works of Rose Haserodt in October; Steven Mastroianni's gallery in Tremont, as seen from the sidewalk; Tricia Kaman, at work with onlookers in her Little Italy studio; and Kate Baker, with a photo by Geoff Baker, at Still Point Gallery.

Road shell of an edifice known as the Singer Steel building, which is mostly used for parking cars—may have opened some eyes when it was used as exhibit space for large paintings by up-and-comer Rose Haserodt under the auspices of Emerge Cleveland.

Whether that adds up to a revived art walk, though, remains to be seen. Promoting what goes on in a neighborhood requires coordination and money. In the future, for both Tremont and Little Italy, that may come not so much from grass roots passing of the proverbial hat, but from grants via the local community development group.

Earlier in the Fall, Kaman joined the board of Little Italy Redevelopment Corporation as a way to pursue the art walk's interests in a more organized way. She says the future may include hiring grant writers and getting money to support the effort. Baker says the money could be used for advertising, street banners, and other measures to call attention to the neighborhood.

Both of these neighborhoods are justifiably proud of the grass roots history of their long-running art walks. Both acknowledge that for them to remain viable may require institutional support. Whatever the different challenges the two neighborhoods face, the entire, burgeoning art walk scene will eventually have to sort out how many art-walking neighborhoods the region can sustain. Perhaps we are seeing "growth of the pie" rather than simply slicing it into more pieces. Only time will tell. ■

ARTISTS AND CURATORS GATHER *GOOD THINGS TO LIFE*

By Joseph Clark

Artist Kim Schoel remembers her friend and colleague Roy Bigler as a constructive critic, who always strived to learn from others' work and seek understanding.

"He was one of those rare people who would always find something positive to say. He was always respectful and curious," Schoel said.

Bigler passed away in March of 2014, aged 58 years old. Since his passing, Schoel has been organizing an exhibition to honor him. Her work will finally come to fruition in *Good Things to Life: The Art of Roy Bigler*. The show opens December 8 at the galleries at Tri-C's Eastern Campus.

Schoel met Bigler when they both were attending Kent State University. After they graduated (with Bigler taking a BFA in 1984), Schoel would eventually co-found Lakewood's storied Dead Horse Gallery, alongside Mindy Tousley.

Bigler also moved north. He kept in touch with Schoel, and hung many shows at Dead Horse. At his day job, he served as assistant director at Gallery East at Cuyahoga Community College. He pursued his own artistic works, some of which were exhibited at Tri-C, the Akron Art Museum, SPACES Gallery, the Galleries at Cleveland State University, and the Sculpture Center.

The 1990s were his most active period of exhibition. In later years, he focused more of his energies advocating for social, environmental, and educational causes. Among his ventures were artistic interventions in Cleveland and Kent's school districts, where he introduced students to the concepts of found art and assemblage, which figured prominently in his own productions.

"He opened up the idea about what could be art, because not everyone can draw," said Jean Brandt, an attorney and former curator of the Brandt Gallery, where Bigler displayed and assembled shows.

With *Good Things to Life: The Art of Roy Bigler*, it is Schoel's aim to recreate the ambiance of the artist's personal work area in the exhibition space. The inclusion of pieces left unfinished at the time of his death will allow viewers a glimpse into his working process. Chief among the works on display will be Bigler's found-object assemblages. These works are remarkable not only for their Lilliputian size—many of Bigler's 3D collages are packed into cigar boxes—but for the meticulous detail of their organization.

"Nothing was left to chance. Everything was done with such love and dedication. You don't see other people work in that fashion," Schoel said.

One series of objects enlists cigar boxes to serve as time capsules for the dry goods of the last century—aspirin tins, packets of laxatives, a pocket abacus. Each piece is self-contained, but recurring themes and symbolism tempt viewers to treat the works as interconnected. In

"Time Kapsule 4," a Royal Jamaica cigar box is filled with Jakarta brand cigarettes, a pair of green dice, and a packet of Happy Bunny brand Easter egg dye. "Time Kapsule 5" contains a deck of playing cards, some candy, and Gypsy egg dye. In an unfinished and unnamed piece, a chocolate rabbit wrapped in gold smiles at viewers, and a yellow-dyed lucky rabbit's foot dangles out of its frame, trompe l'oeil-style.

One wonders why rabbits and Easter recur. They could invoke Christianity, springtime rebirth, the Chinese zodiac, or beloved childhood memories of dyeing eggs. The piece from which the name of the exhibit is taken, "Good Things to Life," encourages mystical interpretations. It consists of several objects fixed in a frame. In the top left corner, there is a small metal ankh, a cross which stood for life and the afterlife in ancient Egyptian symbolism. Beneath that and to the right, there is an ad for a General Electric refrigerator, in which the appliance stands in front of the great Sphinx at Giza.

Yet despite the subtle and unsubtle invocations of the supernatural, one is struck by the diversity of mundane things which caught Bigler's eye. Different pieces contain teabags, cowrie shells, brushes, and pocket-sized board games from Chinatown. We are invited to either marvel at the profundity which can be glimpsed in handheld objects. Or, we are to understand the assemblages as new things-in-themselves, wholes more significant than the sum of their parts. In any case, the assemblages inspire curiosity about what meanings are there to be uncovered, or made.

Much of Bigler's work that will be on display is on loan, so will not be available for sale. However, works by over 25 local artists paying tribute to Bigler will be available for purchase. Participating artists include Jane Baeslach, Jeff Chiplis, Terri Durst, Douglas Max Utter, and Beth Wolf.

Proceeds from the sale of art from *Good Things to Life* will go to the management of Bigler's legacy. At the very least, Schoel hopes to submit his work to the Artists Archive of the Western Reserve for preservation. Depending on how much is raised, Schoel said a book on Bigler's work might also be published, or a Tri-C scholarship could be established in his name.

Besides honoring Bigler, Schoel said she hopes the exhibit and related preservation efforts can provide a blueprint for the families and colleagues of other artists who pass away. Often, she said, the bereaved do not know what to do with a deceased creative person's oeuvre.

"We're trying to make a strong case for preserving the work of artists that die," Schoel said.

Art would seem to be an ideal foundation to build a legacy upon. It consists of concrete objects, made with care and fine materials, and those who collect it strive to preserve it.

[illegible]

However, it's not as simple as that. Music, performances, conceptual installations, and recitations of prose and poetry (all of which Bigler practiced) don't endure. For the most part, neither do whole exhibitions, and the care which goes into curating and arranging them. (By all accounts, Bigler was an exemplary hanger of shows, and was as careful and considerate arranging other people's works as he was when he made his own art).

But even tangible art items need care and curation. They need space to be stored in, but also the continued attention of viewers and researchers. This is what Schoel hopes to secure with *Good Things to Life*. ■

Good Things to Life: The Art of Roy Bigler.

December 8, 2015 – January 28, 2016

Opening reception: 6-9 pm Tuesday, December 8

Closing reception / Auction: 4-9 pm Thursday January 28

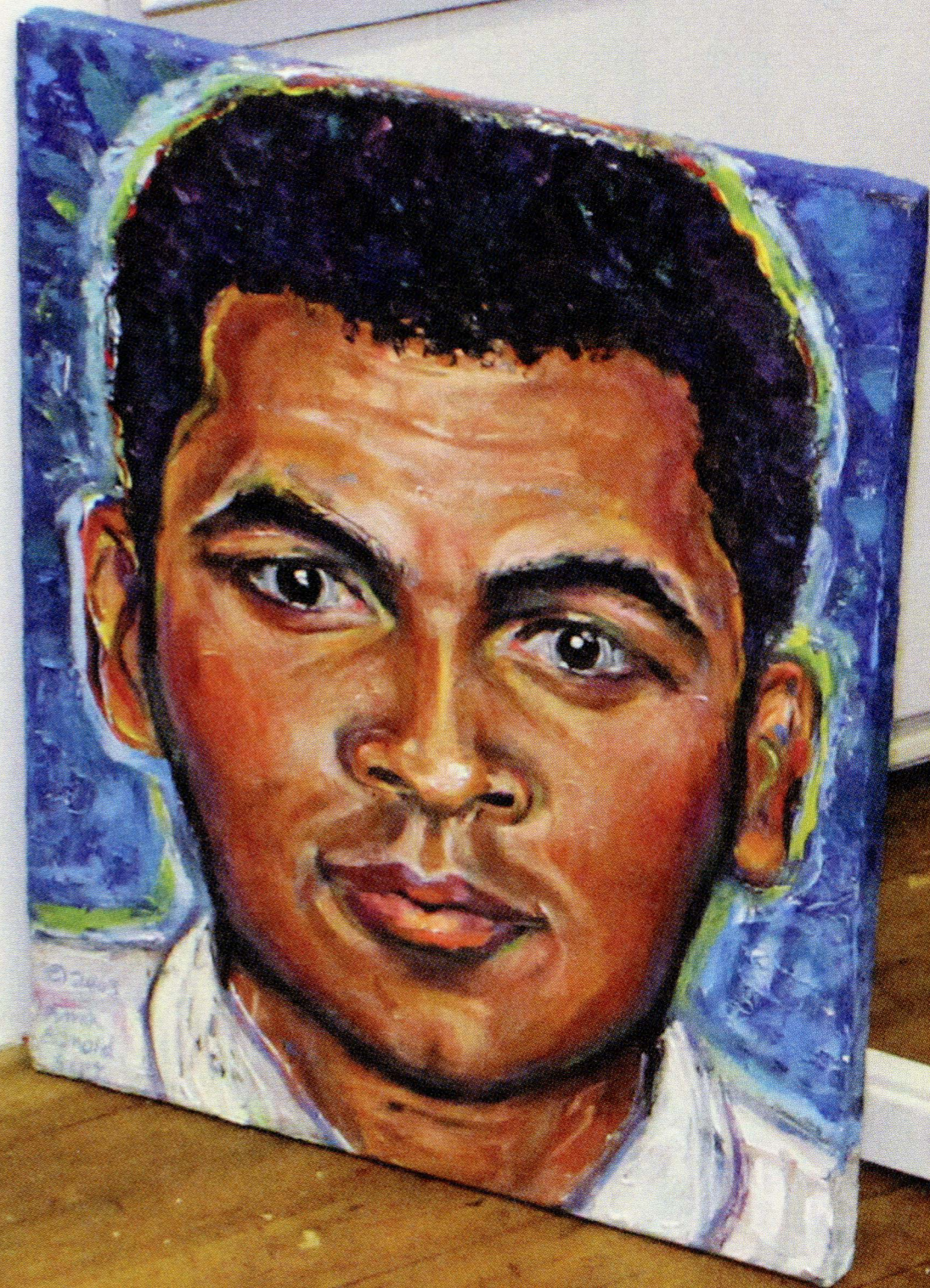
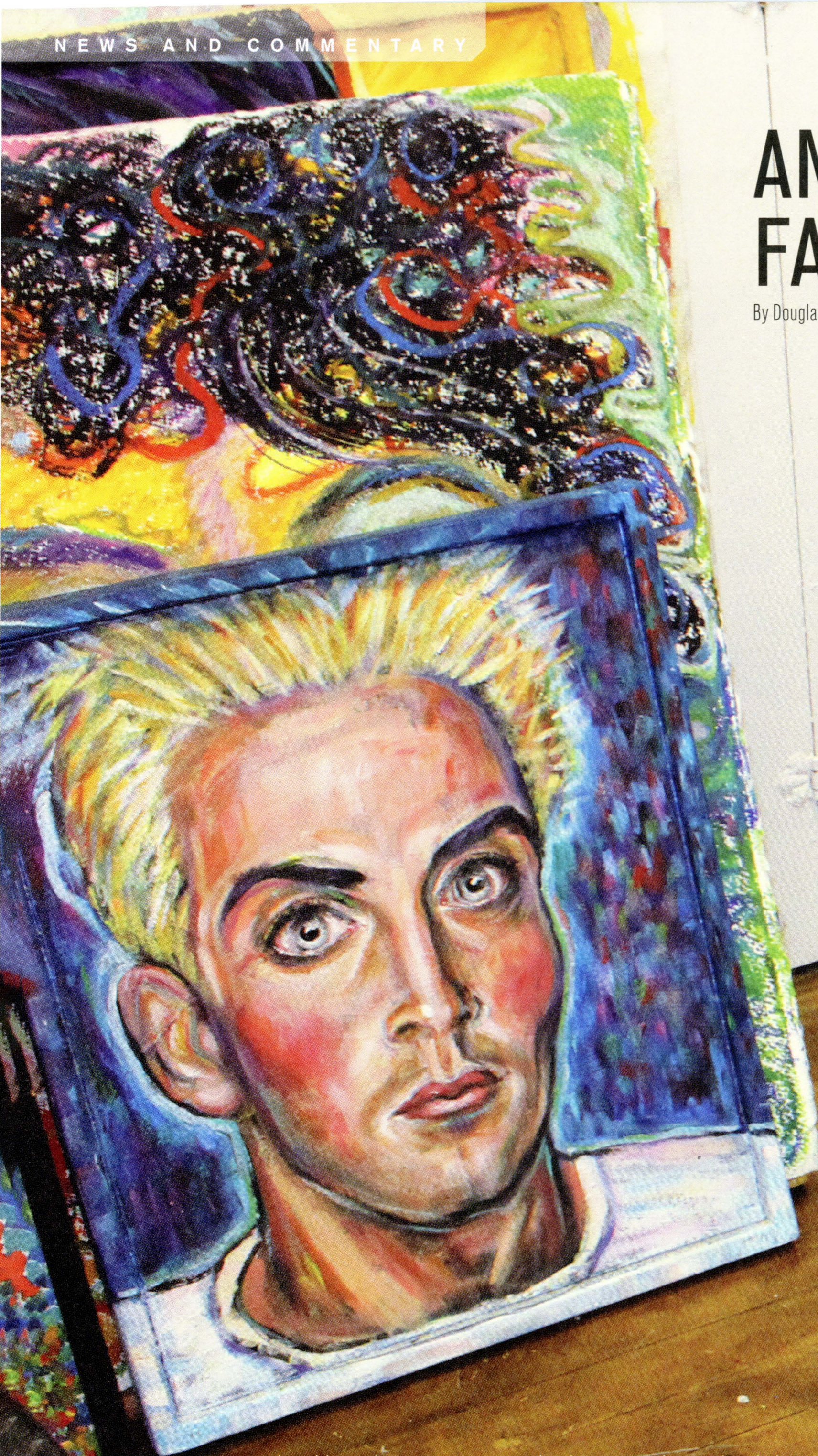
Gallery East, Cuyahoga County
Community College, Eastern Campus
4250 Richmond Road
EEC Bldg., Rm 135
Highland Hills, OH 44122





ANNA ARNOLD: FACE TIME

By Douglas Max Utter



Anna Arnold may be most recognized right now as the guiding light of Wasmer Gallery at Ursuline College, where she took over from long-time Director Frank Frate about two years ago. Arnold's Facebook page recently featured a sixteen second video of all the works on view in the most recent exhibit she put together, *The Drawing Show: From Doodles to Digital*. It's like that classic single-take movie about the Hermitage, *The Russian Ark*, only much faster. The show itself [*The Drawing Show* at the Florence O'Donnell Wasmer Gallery, through Dec. 18, 2015] includes about 70 works by artists working in northern Ohio. It's successful both as an interestingly inclusive survey exhibit (several notable cartoonists and illustrators join the crowd of "fine" artists here) and a reunion for veterans of the local scene, accenting a few newcomers who have caught Arnold's eye.

But Arnold herself (modestly not included in the show) is the

consummate veteran. Cleveland-based art collectors and fans have been aware of the brash (yet retiring) multi-media diva of street-Pop (the post grad variety: she has a BFA from CIA, and an MA in arts education from Case Western Reserve University) for more than three decades. She's a consistently exciting artist, the creator of an immense, real-time flow of self-portraits and other expressive, intensely colorful paintings, shown in over 200 solo and group exhibitions (so far). Her vivid portraits of contemporary faces, papier mache painted sculptures, and artworks in various media large and small are included in the Progressive Insurance Collection and perch on the walls of public institutions or the sides of buildings throughout the city. They've also tended to be affordable and are among the private holdings of many, many people not only all over town but all over the world. As the poet and critic Charles Baudelaire advised the painters of his own day in his book *The Painter of Modern Life*: "Show us our own poetry."

Arnold does that. She often chooses the famous to render in her layered expressionist techniques, and the infamous, too. But in terms of sheer numbers, the majority of her subjects are the not-so-well-known, regular people depicted with eyes that look out from complex, constructed surfaces with an intense, steady gaze. Crazy, wonderful



colors pile up along with a range of confrontational textures, all held together by hand-made, festively decorated, bumpy frames, edged in gold paint. There's a celebratory feeling to Arnold's work, but there's more than that. Her people aren't just smiley faces – very far from it. These are strongly modeled and conceived, emotionally nuanced studies of believable personalities, images that convince the viewer that pictorial and personal truth is trapped in their gaudy frames. Whether anxious or perfectly happy in their predicament, they present a brief for psychological authenticity, from anger and isolation to barely contained excitement about living. Their singularity boils over into the space around them. You can't soon forget, and you can't easily ignore an Anna Arnold portrait.

I became personally acquainted with Anna when we exhibited together at SPACES back in 1988, when the young organization was located in a storefront in the Bradley building on West 6th Street. I was fast approaching forty years old at the time, but Anna—who was not yet thirty—was more age-appropriate for the display of neo-expressionist-type, 1980s figurative art. (The third exhibitor in our three person show was the very cool Brian Azzarello, who was painting on unstretched canvas at that time. In more recent years he's

become one of DC Comics best known and loved writers, in charge of the current Wonder Woman series. He moved to Chicago not very long after the SPACES exhibit.)

Anna Arnold's studio is located up a flight of steep, darkly varnished stairs, in one of the rooms at the eastern end of Josaphat Arts Hall on East 33rd Street. The former Roman Catholic church with its tall bell tower just off of Superior Avenue, purchased and repurposed by Alenka Banco (now Executive Director of the Cleveland Arts Prize), has been home to a number of artist's workspaces, public exhibits and enterprises over the past decade—including Arnold's studio, her place to make new art and stash some of her older work. After a longish period of not going down there to fiddle around with paint because of the grown-up job at Ursuline, she walked in and said to herself, "What's going on? Is this a museum?" Then she got busy.

The studio itself isn't a large room, but it's full of her energy and work. Two tall windows provide strong morning light from the far end, and Anna's painted, sculpted people take over every remaining vertical space. Still more sit on easels and lean along the baseboards. There's an old TV in one corner, sitting on an end table. I didn't ask if it works or if she watches it, but I bet the answers are yes and



yes again. I know painters who listen to books on tape or to music while they work, and who have a TV somewhere near at hand, just as they have a microwave oven stashed next to a can of turpentine or spray fixative. Arnold's subject matter and career are something of a case study in the ways that pop culture, mass media, and the fine arts intersect, overlap, and sometimes explode. A fine portrait of Toni Morrison rests on an easel standing in between the studio windows. It dates from 2000, when Arnold was chosen to show 90 of her paintings in a solo exhibit at the second biennial Toni Morrison Society Conference, held that year in Lorain, the author's home town. Above Morrison, a slightly smaller-than-life painted papier mache bust or mask of the great Spanish painter Velasquez brings in another motif with high culture resonances. But just outside the door, a little above eye level, is a large, angry head, an anonymous punk rock sort of demon, dashed off con brio in yellow and red paint, against a blue background. It appears to be shouting, daring any overly genteel ghost to float past the first landing.

Long before her 1983 graduation from the Cleveland Institute of Art, Arnold embraced the great modern cult of celebrity. At first her work laid claim to a continuity with Pop art, especially Andy Warhol's

take on mass media imagery and myth-making. She painted pictures of Warhol himself, and many other artists she's admired, recent and classic. Every rock and roll deity you can think of has had some face time with Arnold's brush (though she once spread paint very effectively with a credit card during an educational demo). All of them are conceived as literal icons – secular saints, boxed into frames that are really shrines, symbolic of their unique crossover status in an age when charismatic power is more likely to fill a concert hall than a church. On the other hand, Anna has done great paintings of religious subjects, too. Several Madonna and Child paintings hang in the studio, one of which is based on a Renaissance work, though others depict contemporary people, transfigured by art. Religion, glitz, fame, artists – these separate streams of expression join in Arnold's paintings, in a long struggle to reclaim powers and dimensions of self in the modern world.

Anna told me that when she was little, growing up on Cleveland's east side, she was able to see a tower downtown in the distance. "I drew a big green crayon circle on my bedroom wall when I was five. My parents, they didn't go crazy. I believe I was born to be an artist — I never had that struggle. My uncle kept some hobby paints in a



Dutch Masters cigar box, I took them and I went to an upstairs porch and disappeared, painting for hours. And I looked out over the city and saw that tower."

Her studio at Josaphat Arts Hall may be something like that bedroom. Some artists' studios are like showrooms, and others do have a museum-ish flavor, but Arnold's is a private place, for working and thinking. A figure painted on torn and glued-together fragments of fine art paper occupies part of one wall. It's called "The Yearning" and was made soon after her father's death, a couple of years before she moved in here. Like most of her images, this one doesn't seem tragic or unhappy. If anything, it projects an angelic calm. The fact that it's not restrained by a frame, but instead is pinned on the wall like a big paper doll, says something about freedom and about attitude. Anna Arnold has long since painted her way into the city, and as an educator has shared her techniques with many students of all ages. I'd say that her work and her life teach this: It's always possible to find a way to work and a place to be, to stand or sit in an old school or out on the sidewalk with a piece of chalk (Anna's tried everything), and make something new—a big green mark that claims the world as our own. It's always possible to be free. ■



PRECEDING PAGES: Anna Arnold's studio at Josaphat Arts Hall. Facing page: "The Storyteller." ABOVE LEFT: acrylic, oil stick and collage, work in progress. TOP RIGHT: Arnold working at the Cleveland Museum of Art Chalk Festival. MIDDLE RIGHT: "Paradise," bas-relief sculpture with acrylic. BOTTOM RIGHT: the artist, seated on the staircase that leads to her studio at Josaphat Arts Hall.

WINTER 2015-16 EVENTS

Your easy, chronological guide to what Northeast Ohio galleries and Museums have coming up in the next few months. More information about many of these shows can be found on preceding CAN member pages. Enjoy the shows!

CONTINUING EVENTS

THROUGH DECEMBER 4

Jennifer Omaitz: Folding Gesture
GALLERY 1POINT618

THROUGH DECEMBER 4

Susan Squires: Geometric Suggestions
GALLERY 1POINT618

THROUGH DECEMBER 5

Buoyancy: Aimee Lee & Kristen Martincic
MORGAN CONSERVATORY

THROUGH DECEMBER 5

A Tradition Re-Interpreted: New Work By Chinese Artists
THE GALLERIES AT CSU

THROUGH DECEMBER 5

A Spirit Resonates: Chinese Art from the Degenfelder Collection.
THE GALLERIES AT CSU

THROUGH DECEMBER 5

Amber Stucke & Joseph Minek
2731 PROSPECT GALLERY

The former William Busta Gallery space reopened as 2731 Prospect Gallery in September, retaining some aspects of the old gallery but going in some new directions as well. The second set of two shows at the gallery demonstrates the new priorities that gallery director Lauren Davies and her team are establishing. Cleveland-based Joseph Minek's Photographic Works, featuring abstract images created without a camera in the darkroom, reflects the gallery's increased emphasis on photography. Meanwhile, Cincinnati-based Amber Stucke — whose Symbiosis State, with its detailed drawings of plant life such as lichens, moss and algae, is informed by her interest in relationships in the natural world — is one of the new-to-the-gallery artists they're planning to bring in from outside northeast Ohio. Through December 5. There will be a closing party December 5 at 2pm with an artist talk by Stucke. 2731 Prospect Gallery at 2731 Prospect Ave., Cleveland. Call 216.512.0515 or go to 2731prospect.com.

THROUGH DECEMBER 6

Choice: Contemporary Art from the Akron Art Museum
TRANSFORMER STATION

THROUGH DECEMBER 13

Body Proxy: Clothing in Contemporary Art
ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 14

Ohio Printmakers: Charles Beneke; Julie Friedman; Joe VanKerkhove
HARRIS STANTON AKRON GALLERY

THROUGH DECEMBER 14

Second Annual International Exhibition
HARRIS STANTON CLEVELAND GALLERY

THROUGH DECEMBER 18

Chakaia Booker: Take the Highway
CLEVELAND INSTITUTE OF ART
REINBERGER GALLERY

THROUGH DECEMBER 18

Guy Ben-Ner: Soundtrack
CLEVELAND INSTITUTE OF ART
REINBERGER GALLERY

THROUGH DECEMBER 19

Watershed: An Exhibition of Archives Artists and Their Pupils, curated by William Martin Jean
ARTISTS ARCHIVES OF THE WESTERN RESERVE

Well-known Cleveland painter and retired educator William Martin Jean curated this show, which features the work of three major area artists whose work is in the Artist Archives of the Western Reserve, along with work by some of their students who became successful as well. The teachers are Jean himself, Ruth Bercaw and Tom Roesse; the pupils are Susan Lowe, Derek Hess, Ken Nevadomi, Dexter Davis, George Kozmon, Glen Ratusnik and Nick Taylor. "We as teachers have the delightful and challenging task of attempting to open the eyes of young talent to the basic fundamentals of art and allow them to find their own creativity," says Jean in his curatorial

statement. "Viewing the exhibition makes one aware that each of these artists has in time found their own voice, creating diverse approaches in subject and media." The show will be on display through December 19 at the Artist Archives of the Western Reserve, 1834 E. 123rd St., Cleveland. Call 216.721.9020 or go to artistarchives.org.

THROUGH DECEMBER 19

Nathan Prouty & Zimra Beiner: Fabricated Fictions
SCULPTURE CENTER

THROUGH DECEMBER 23

44th Annual Juried Art Show
VALLEY ART CENTER

THROUGH DECEMBER 23

Transformations: Images of Childhood and Adolescence
ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

Hidden Mother
ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

The Body: Looking in and Looking Out
ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 30

Heights Arts Holiday Store
HEIGHTS ARTS

THROUGH DECEMBER 30

Curious Distortions: The Painting & Sculpture of Mary Spain
78TH STREET STUDIOS RAMP LEVEL,
CURATED BY ARTNEO

THROUGH DECEMBER 31

Michael Gill: A Pocket Full of Change
TREGONING AND CO.

THROUGH JANUARY 2, 2016

Color & Form: The Works of Julian and Barbara Stanczak
BONFOEY GALLERY

THROUGH JANUARY 3, 2016**Charles Beneke: Specter**

AKRON ART MUSEUM

THROUGH JANUARY 3, 2016**Limelight: Celebrating Local Artists**

BECK CENTER FOR THE ARTS

THROUGH JANUARY 5, 2016**Painting the Modern Garden: Monet to Matisse**

CLEVELAND MUSEUM OF ART

Some shows have “blockbuster” written all over the. One of those is the Cleveland Museum of Art’s *Painting the Modern Garden: Monet to Matisse* — those Monet water lilies paintings are catnip to museum visitors. What’s notable, though, is that three sections of a large water lilies triptych — one of which is in the museum’s permanent collection — which never went on display in Monet’s lifetime are reunited here for only the second time since they left his studio. But there’s much more: more than 100 paintings inspired by gardens, starting with Monet’s Impressionist contemporaries, such as Pissarro and Renoir (who painted Monet in his own garden), and moving forward through the post-Impressionist and avant-garde artists of the early 20th century. The show runs through January 5 at the Cleveland Museum of Art, 11150 East Blvd., Cleveland. Call 216-421.7340 or go to clevelandart.org.

THROUGH JANUARY 9, 2016**Judith Brandon: Super Natural**

KENNETH PAUL LESKO GALLERY

THROUGH JANUARY 10**Do Ho Suh**

MOCA CLEVELAND.

THROUGH JANUARY 10**Fatima Al Qadira: Chinas of the Mind**

MOCA CLEVELAND

THROUGH JANUARY 15, 2016**Anna Viola Hallburg: Imperial Differences**

SPACES GALLERY

THROUGH JANUARY 15, 2016**The Venus Vault**

SPACES GALLERY

THROUGH JANUARY 15, 2016**The People’s Museum of Revisionist Natural History**

SPACES GALLERY

THROUGH JANUARY 17, 2016**Shadows and Dreams: Pictorialist Photography in America**

CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 6, 2016**Gone but Not Forgotten**

KOKOON ARTS GALLERY

THROUGH FEBRUARY 7, 2016**Chinese Landscape Duets of Arnold Chang and Michael Cherney**

CLEVELAND MUSEUM OF ART

THROUGH FEBRUARY 21, 2016**Andrea Modica: Extended Moments**

AKRON ART MUSEUM

THROUGH APRIL 24, 2016**Silent Poetry: Masterworks of Chinese Painting**

CLEVELAND MUSEUM OF ART

THROUGH APRIL 24, 2016**Fashion Outlaws**

MASSILLON MUSEUM

THROUGH JUNE 5, 2016**Psycho/Somatic: Visions of the Body in Contemporary East Asian Art**

ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 26, 2016**Muhammad Shah’s Royal Persian Tent**

CLEVELAND MUSEUM OF ART

THROUGH JUNE 2016**Return of the Dragons**

ALLEN MEMORIAL ART MUSEUM

[FOR OPENING RECEPTIONS, HOURS, AND OTHER DETAILS, SEE EACH ORGANIZATION’S PAGE]

20 78th Street Studios Third Friday
78TH STREET STUDIOS

21 NEO Geo
November 21-April 24, 2016
AKRON ART MUSEUM

Geometric abstraction flourished in the mid 20th century with artists such as Piet Mondrian, Josef Albers and Victor Vasarely, who created art of shape, line and color often determined by mathematical systems. Artists in northeast Ohio worked in this vein as well, and many contemporary artists have continued to explore using such systems, as well as intuition to create geometry-based work. The Akron Art Museum has assembled some of this recent work in its show NEO Geo, which features painting, print-making, drawing, installation, sculpture,

fiber and photography by current working area artists Gianna Committo, Natalie Lanese, Janice Lessman-Moss, Michelle Murphy, Erik Neff, Kristina Paabus, Paul O'Keeffe, and Amy Sinbondit. Through April 24, 2016 at the Akron Art Museum, 1 S. High St., Akron. Call 330.376.9185 or go to akronartmuseum.org.

21 Stark County Artists Exhibition
November 21-January 10, 2016
MASSILLON MUSEUM

21 Open house 10 am-4 pm
November 21 & 22 through December Holiday Shop
BAYARTS

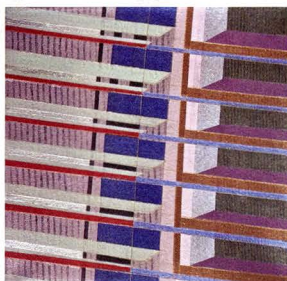
22 Close Encounters featuring Sandra Simon
HEIGHTS ARTS

27 Island of Misfit Toys
November 27-February 28, 2016
AKRON ART MUSEUM

27 Frank N. Wilcox: Artist as Historian, curated by William Scheele
November 27-March 2016
CLEVELAND HISTORY CENTER/
WESTERN RESERVE HISTORICAL SOCIETY

28 Holiday Open House
HARRIS STANTON AKRON GALLERY

28 7th Annual Crafty Mart
November 28-29
AKRON ART MUSEUM, MUSICA,
SUMMIT ART SPACE



4 Off the Wall members showcase
opening reception 5-9pm
CLEVELAND PRINT ROOM

4 Walk All Over Waterloo
WATERLOO

4 Satellite Launch
SATELLITE GALLERY

4 Walk All Over Waterloo Holiday Sale
INK HOUSE

4 Screw Factory Artists Open Studio
6-10pm
SCREW FACTORY

4 Holiday Sale and Open House
December 4 and 5
VALLEY ART CENTER

4 Off the Wall Holiday Show
noon-6 pm December 5
Holiday party, 1-3 pm
Show runs through December
ZYGOTE PRESS

4 Libby Chaney: Seasons
December 4-6
MARIA NEIL ART PROJECT

Fiber artist Libby Chaney's Seasons is an ambitious project, a crown jewel in her long artistic practice. Created over a period of two years, she has incorporated a mélange of fabric pieces — some from her own past, some from unknown previous owners whose history she entwines with her own — into a huge environmental tapestry. Together they form an immersive work of art that surrounds the viewer with the flow of the changing seasons, which can be experienced all at once or one at a time in any order. It will be on view for a single weekend, Friday December 4 through Sunday December 6, at the Maria Neil Art Project, 15813 Waterloo Rd., Cleveland. Call 216.481.7722 or go to marianeilartproject.com.

4 Tall Walls
December 4-31
Opening Reception 7-9 pm
BAYARTS

4 Brent Kee Young: Matrix Series: Defining Form With Light and Line
December 4-April 1, 2016, opening reception 7-10pm
1POINT618

4 Rust Never Sleeps
Opening reception, December 4, 6-11 pm
PRAXIS

5 Holiday Open House
HARRIS STANTON CLEVELAND GALLERY

5 Let There Be Light workshop
CLEVELAND PRINT ROOM

5 ArtCraft Building Holiday Sale
December 5-6
ARTCRAFT BUILDING

5 Estate planning for artists
1-3 pm Saturday
ARTISTS ARCHIVES OF THE WESTERN RESERVE

5 Color and Form: Julian and Barbara Stanczak
Conversation with the artists
10:30 am Saturday
BONFOEY GALLERY

5 Holiday ArtMart & Candlelite Walk
noon-5 pm Dec 5-6
CREATIVE SPACE ART & MORE

6 Holiday Circlefest
UNIVERSITY CIRCLE

10 Holiday Trunk Show
7-9pm
BAYARTS

11 Cleveland Bazaar
10 am-9 pm December 11
10 am-6 pm December 12
HEDGE GALLERY

12 Children's Holiday Workshop
VALLEY ART CENTER

11 Group exhibition: Works on Paper
2731 PROSPECT GALLERY

11 Tremont Art Walk
TREMONT

11 Get to Know the Archives, holiday party for new members
6-7:30pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

18 78th Street Third Friday
78TH STREET STUDIOS

19 Ken Love Steampunk Light Show
5-9pm
HEDGE GALLERY

Anyone who's been to HEDGE Gallery has seen Ken Love's small-scale sculptures winking from the corners. Love creates mysterious little machines from industrial and household items, or parts of them, transforming them into intriguing art pieces with the strategic addition of light bulbs of various sizes, shapes and colors. It's up to the viewer to discern — or invent — their potential use. HEDGE Gallery's collection of Love's work evolves each month as sold items are replaced with others. But it will host a special display of his work, the largest one assembled in one time and place, for its Ken Love: Steampunk Light Show. It will be on view during the Cleveland Bazaar at 78th Street Studios December 12 & 13, as well as during Third Friday, December 19 from 5-9pm and remain on view through the end of the year. HEDGE Gallery at 78th Street Studios, 1300 D.W. 78th St., Cleveland. Call 216.650.4201 or go to hedgeartgallery.com.

31 First Night
AKRON ART MUSEUM

TOP LEFT: Steampunk light fixtures by Ken Love, on exhibit at HEDGE Gallery December 12 and 13 during the Cleveland Bazaar, and December 19 for 78th Street Studios Third Friday. TOP CENTER: Unique chromogenic prints by Joseph Minek are on view at 2731 Prospect through December 5. TOP RIGHT: Gianna Commito's work is part of Akron Art

Museum's exhibit of Northeast Ohio geometric abstraction, NEO GEO, on view November 21 through April 24, 2016. BOTTOM LEFT: William Martin Jean has curated *Watershed*, an exhibit of works by teachers and their students, including (BOTTOM RIGHT) Derek Hess. It's on view through December 19.

JANUARY

8 Denise Stewart and Pat Pitingolo: T42, 24T
January 8-31
opening reception 7-9 pm
BAYARTS

8 Eliza Wing: Memory Serves
January 8-31
opening reception 7-9 pm
BAYARTS

8 Transformer Station presents SnapLab: Visions and Expressions by Teens and Kids
January 8-31
BECK CENTER FOR THE ARTS

8 Jen Craun: Inherent
January 8-February 14
MARIA NEIL ART PROJECT

8 Tremont Art Walk
TREMONT

10 Fandom 216
January 10-February 20
WATERLOO ARTS, HEDGE GALLERY, AND ZYGOTE PRESS

10 Fandom 216
1-4pm Kickoff Tailgate Party
WATERLOO ARTS

13 Cuyahoga County Scholastic Exhibition
January 13-30
CLEVELAND INSTITUTE OF ART
REINBERGER GALLERY

14 District Wide School Film Festival
CLEVELAND STATE UNIVERSITY
DRINKO HALL, CENTER FOR ARTS
INSPIRED LEARNING

15 78th Street Studios Third Friday
78TH STREET STUDIOS

15 Into the Canvas: Post-Painterly Abstraction in Cleveland
January 15-March 25, 2016
Reception 5-9pm January 15
ARTNEO

15 Persistence of Vision: The Work of Greg Martin
January 15-February 27
CLEVELAND PRINT ROOM

15 Barbara Gillette Retrospective with Bonnie Gordon, ceramics
January 15-February 13
HARRIS STANTON AKRON GALLERY

15 Fandom 216 opening
HEDGE GALLERY

15 Annual Juried Members Show
January 15-February 21
(Davis Foundation Campus Wide Opening)
ARTIST ARCHIVES OF THE WESTERN RESERVE

15 Jennie Jones. Judson Park, satellite exhibition
January 15-February 28
ARTIST ARCHIVES OF THE WESTERN RESERVE

For more than three decades, Cleveland-based photographer Jennie Jones has specialized in architectural and urban landscape photography, documenting Cleveland's built environment as it has evolved. Many of the scenes and buildings she's recorded in her exquisite photos have disappeared — the old Flats, the Hulett's — while others, such as the Rock Hall, have emerged, and she's followed the whole process. She's also captured the changing moods and seasons of things that have stood the test of time — Terminal Tower, the Cleveland Museum of Art, Cleveland's bridges, Lake Erie. Her iconic photos will be on

display at Cleveland Heights' Judson Park Retirement Community in a show put together by the Artist Archives of the Western Reserve. Through February 28 at Judson Park, 2181 Ambleside Dr., Cleveland. Call 216.721.9020 or go to artistarchives.org.

15 Remade in Cleveland
January 15-February 27
HEIGHTS ARTS

16 Les Delices in Concert
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

21 I Came So Far For Beauty
through February 27, 2016
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

21 Euclid Avenue: 150 Years of Grandeur – 50 years of CSU Glory
through February 27, 2016
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

22 It's Elemental: Earth & Air
January 22-March 2
VALLEY ART CENTER

29 Reception for Fandom 216
6-8 pm
ZYGOTE PRESS

29 Xavier Cha: Abduct
January 29-May 8
MOCA CLEVELAND

29 Stranger — group show
January 29-May 8
MOCA CLEVELAND

29 Christopher Pekoc: Recent Work
Opening reception 6 -8 pm, open through March 20
SHAKER HISTORICAL SOCIETY

MARCH

1 Out of the Archives! pop-up exhibition
March 1-5
ARTIST ARCHIVES OF THE WESTERN RESERVE

4 At Table: Cleveland Culinaría
March 4-April 16
HEIGHTS ARTS

4 Walk All Over Waterloo
WATERLOO

10 Go Figure
through April 16, 2016
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

10 Empty Gestures
through April 16
THE MEDIA ROOM IN THE GALLERIES AT CLEVELAND STATE UNIVERSITY

10 The Ornamental Impulse: Form, Pattern, and Color
through April 16
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

11 BAYarts Annual Juried Show
March 11-April 1
Opening Reception 7 – 9 pm
March 11
BAYARTS

2 Judit Reigl: Body of Music

February 2-May 29
Opening Reception: 5-8 pm
Thursday February 4

ALLEN MEMORIAL ART MUSEUM

Now in her 90s, Hungarian-born, Paris-based painter Judit Reigl has never had a survey exhibition of her work in a U.S. museum — until now. This retrospective at Oberlin's Allen Memorial Art Museum compiles paintings and works on paper from both public and private collections that illustrate two threads that run through her diverse output, both abstract and figurative: music and corporeality. Her interest in the body extends to both subject matter (her figurative works are largely of human body forms) and its use in the execution of a work; like some American Abstract Expressionists, she often uses her entire body as a tool. And she frequently listens to music while she paints, using it to guide her gestures. Through May 29 at the Allen Memorial Art Museum, 87 N. Main St., Oberlin. Call 440-775.8665 or go to oberlin.edu/allenart. Opening reception from 5-8pm February 4.

2 A Picture of Health: Art and the Mechanisms of Healing

February 2-May 29

ALLEN MEMORIAL ART MUSEUM

5 Fandom 216

WATERLOO ARTS

5 Walk All Over Waterloo

WATERLOO

5 Martinez Garcias Solo Show

February 5-March 16

BECK CENTER FOR THE ARTS

5 Timothy Joyce: Facing Forward

February 5 – 29
Opening Reception 7-9 pm
BAYARTS

5 John Carlson and Shari Wilkins: Destruction of Form

February 5-29
Opening Reception 7-9 pm
BAYARTS

Painter John W. Carlson and photographer Shari Wilkins (who also founded the Cleveland Print Room downtown) began collaborating in the summer of 2014 on the work that eventually became Destruction of Form, which first showed at the Cleveland Print Room in the fall of 2015 and now moves to the gallery at BAYarts. Each artist used vernacular photography — generally, amateur, anonymous photos recording ordinary activities and not intended as “art” — as the launch point for the work they created. Wilkins uses the photos themselves to construct her works, rearranging and re-contextualizing them. Carlson uses them as subject matter in his paintings and drawing, interpreting the photo's content and visually speculating on its meaning. The original photo is shown next to his interpretation. Through February 29 at BAYarts, 28795 Lake Rd., Bay Village. Call 440-871.6543 or go to bayarts.net. Opening reception is 7-9pm February 5.

6 Hot Chocolate Annual Fundraiser

VALLEY ART CENTER

7 Fandom 216 Pre-Superbowl 50 Party / Chili Cook Off

WATERLOO ARTS.

11 Ekphrastacy: Remade in Cleveland

HEIGHTS ARTS

12 New Directions — new works from young up and coming artists

February 12-March 12
HARRIS STANTON CLEVELAND GALLERY

12 CIA Student Independent Exhibition

February 12-March 19
CLEVELAND INSTITUTE OF ART GALLERY

12 Tremont Art Walk

TREMONT

12 Ji Yun-fei: Last Days of Village Wen

February 12-July 13
CLEVELAND MUSEUM OF ART

16 Northern Ohio Illustrators Society: They Draw & Cook— A Creative Playground with Salli S. Swindell

7pm
CLEVELAND INSTITUTE OF ART

19 Thread

February 19-April 15
opening reception February 19 5 – 9 pm
HEDGE GALLERY

19 Mark Giangaspero: Large Figurative Works

February 19-March 26
TREGONING AND CO.

19 78th Street Studios Third Friday

78TH STREET STUDIOS

28 Close Encounters featuring the Omni Quartet

HEIGHTS ARTS

11 In Search of Red and Other Stories: From the Collection of Peter Cohen

March 11-April 23
CLEVELAND PRINT ROOM

11 Tremont Art Walk

TREMONT

12 Reinvention

March 12 – May 7
ARTIST ARCHIVES OF THE WESTERN RESERVE

18 78th Street Studios Third Friday

78TH STREET STUDIOS

31 Ekphrastacy: (At Table).

HEIGHTS ARTS

q/ma

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery

6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

2731 Prospect

2731 Prospect Avenue
Cleveland, Ohio 44115
2731prospect.com

Akron Art Museum

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Allen Memorial Art Museum

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@yahoo.com
216.361.9255

The ArtCraft Building

2570 Superior Avenue
Cleveland, Ohio 44114
artcraftstudio.wordpress.com
216.407.3685

Art Forum Framing Studio

17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Arts In Strongsville

strongsvillearts.org
440.668.4848

Artists of the Rubber City

The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source Inc

23600 Mercantile Road Suite A
Beachwood, Ohio 44122
216.464.0898
rothcollection@sbcglobal.net

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

ArtSpace-Cleveland

Tower Press
1900 Superior #114
Cleveland, Ohio 44114

BAYarts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts

17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Brecksville Center for the Arts

8997 Highland Drive
Brecksville, Ohio 44141
brecksvillearts.com
440.526.6232

BRICK Ceramic + Design Studio

420 East 161st Street
Cleveland, OH 44110
brickceramics.com
216.744.4689

Canopy

3910 Lorain Avenue
Cleveland, Ohio 44113
canopycollective.com
216.309.1090

Center for Arts Inspired Learning

13110 Shaker Square, C203
Cleveland, Ohio 44120
arts-inspiredlearning.org
216.561.5005

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery

1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Community Partnership for Arts and Culture

1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Convivium33 Gallery

1433 East 33rd Street
Cleveland, Ohio 44114
josaphatartshall.com
216.881.7828

Corcoran Fine Art, Ltd.

12610 Larchmere Blvd.
Cleveland, Ohio 44120
corcoranfinearts.com
216.767.0770

Creative Space Art & More

33760 Lear Industrial Parkway
Avon, Ohio 44011
creativespaceartandmore.com
440.823.7406

The Davis Sculpture Foundation

1274 West Boulevard
Cleveland, Ohio 44102
godwinelkins@earthlink.net
216.651.0376

Donna Marchetti Design

donnamarchettidesign.com

E11even2

1305 West 80th Street, Suite 112
Cleveland, Ohio 44102
E11even2.com
440.724.9261

Elevate Gallery

3675 East 65th Street
Cleveland, Ohio 44105
facebook.com/elevategallery
elevategallery@gmail.com

EMERGE

EmergenceCleveland.com

Fairmount Center for the Arts

8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

The Florence O'Donnell Wasmer Gallery

Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

FORUM artspace

1300 West 78th Street
Cleveland, Ohio 44107
forumartspace.com
614.378.9877

Fra Angelica Studios

530 Euclid Avenue, Suite 36
Cleveland, Ohio 44115
fraangelicastudio.com
216.574.4810

Gray Haus Studios

Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Group Ten Gallery

138 Burbick Way
Kent, Ohio 44240
grouptengallery.com
330.678.7890

Harris Stanton Gallery

2301 West Market Street
Akron, Ohio 44313
harrisstantongallery.com
330.867.7600

Hartshorn Studios

2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery

1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

ICA Art Conservation

2915 Detroit Avenue
Cleveland, Ohio 44113
216.658.8700
ica-artconservation.org

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kokoon Arts Gallery

1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

Lakeland Community College

7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

Individual Artists

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios

1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Maria Neil Art Project

15813 Waterloo Road
Cleveland, Ohio 44110
marianeilartproject.com
216.481.7722

Massillon Museum

121 Lincoln Way E.
Massillon, Ohio 44646
Massillonmuseum.org
330.833.4061

MOCA Cleveland

11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Negative Space

3820 Superior Avenue
Cleveland, Ohio 44114
thinknegativespace.com
216.485.3195

NOCA Gallery

2026 Murray Hill Road, #209
Cleveland, Ohio 44106
nocagallery.com
216.272.0751

Northern Ohio Art Dealers Association

info@ohioart.org
ohioart.org

The Northern Ohio Illustrators Society

23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

The Pop Shop

17016 Madison Avenue
Lakewood, Ohio 44107
popshopgallery.com
216.227.8440

Praxis Fiber Workshop

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 [studio rentals]

The Sculpture Center

1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery

740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Historical Society Lissauer Gallery

16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Society for Photographic Education

2530 Superior Avenue, Suite 403
Cleveland, Ohio 44114
spenational.org

SPACES

2220 Superior Viaduct
Cleveland, Ohio 44113
spacesgallery.org
216.721.2314

Still Point Gallery

2026 Murray Hill Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit

1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

TerraVista Studios

1400 East 30th, Street #401
Cleveland, Ohio 44114
terravistastudios.com
216.523.1387

Thomas French Fine Art

thomasfrenchfineart.com
330.867.1679

Transformer Station

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.

1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Tremont Art Walk

tremontartwalk.com

Tricia Kaman Studio/Gallery

2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Verite Stained Glass Inc.

11 South Main Street
Oberlin, Ohio 44074
440.774.4881

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

Westlake-Westshore Arts Council

PO Box 45189
Westlake, Ohio 44145
w-wac.org

William Busta Gallery

2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com
216.298.9071

Wolfs

13010 Larchmere Boulevard
Cleveland, Ohio 44120
wolfsgallery.com
216.721.6945

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

Herb Ascherman

ascherman.com

David Bergholz

davidbergholz.com

Kevin Busta Industrial Furnishings

kevinbusta.com

John Carlson Studios

carlsonstudio.net

Design Culture Cleveland

designculturecleveland.com

JoAnn Dickey

joannickey.com

Susie Frazier

susiefrazierart.com

Michael Gill

gyroscopethattakesyouplaces.

wordpress.com

Diane Hoeptner

dianehoeptner.com

Leslie Edwards Humez

clevelandartistsculpture.weebly.com

Leila Khoury

leilakhoury-sculpture.com

Debra Lawrence

deblawrencecontemporary.com

Jason Lehrer

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Liz Maugans

lizmaugans.com

Jason K. Milburn

jasonmilburn.com

Erin O'Brien

erin-obrien.blogspot.com

Eric Rippert

ericroppert.com

Steven Standley Galleries

Judy Takács

judytakacspeople.com

Dawn Tekler

dawntekler.com

Dan Tranberg

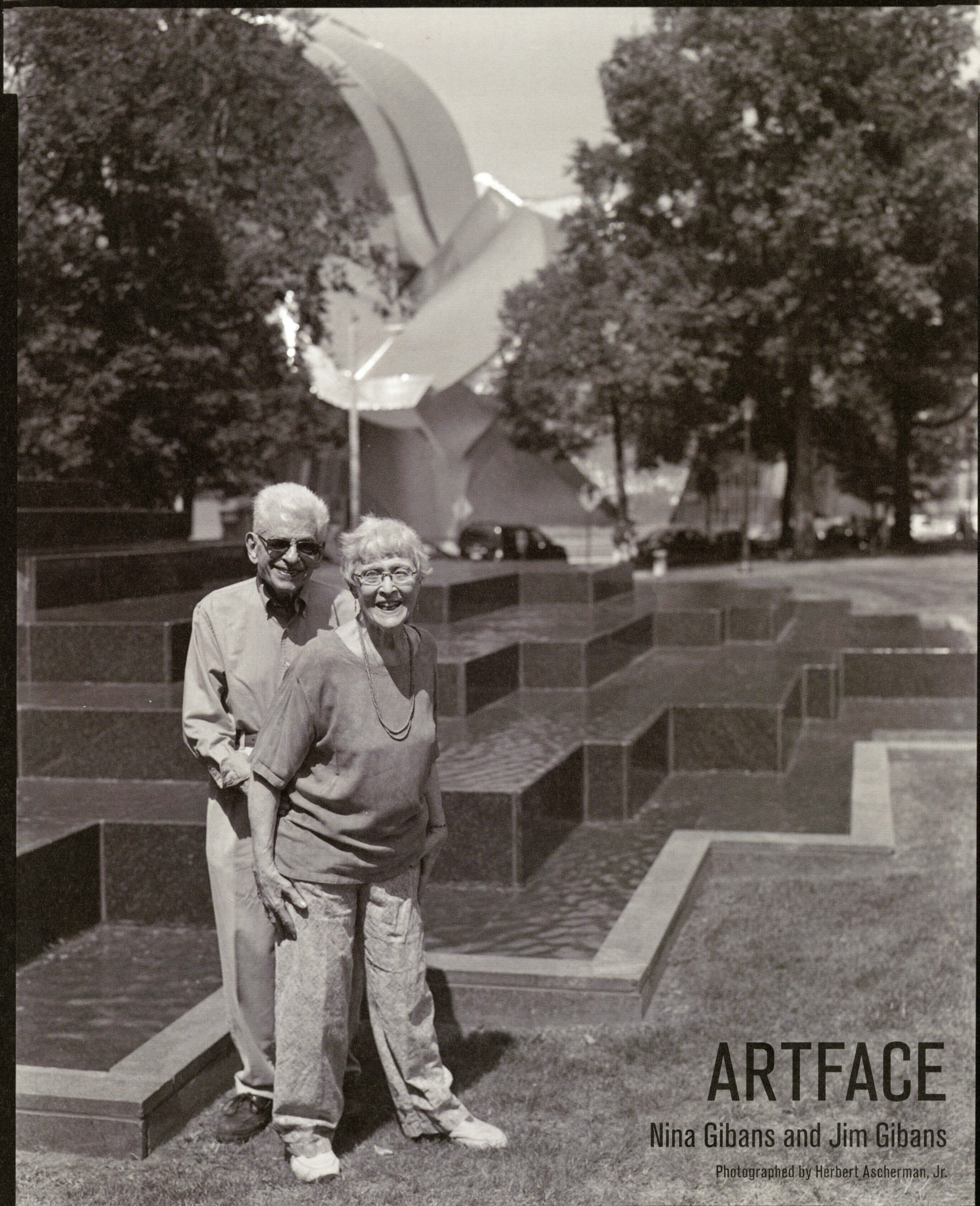
dantranbergstudio.com

Douglas Max Utter

douglasutter.com

Dr. Marie A. Simon and John Michael Zayac

theznotes.com



ARTFACE

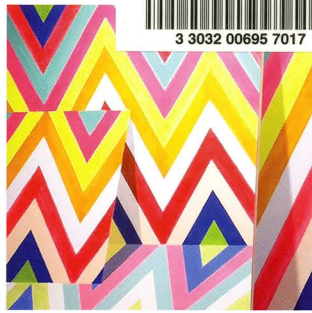
Nina Gibans and Jim Gibans

Photographed by Herbert Ascherman, Jr.

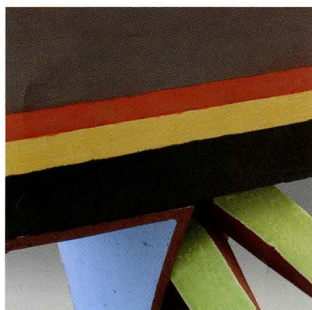
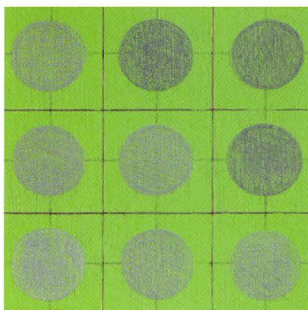
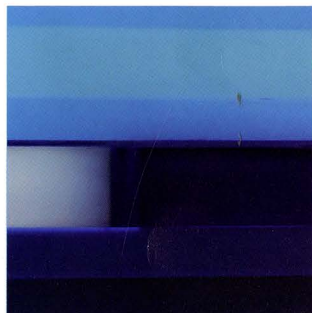
Nina and Jim Gibans have been a force on the Cleveland arts scene for decades. Longtime trustees of ARTneo when it was known as the Cleveland Artists Foundation, they have extensively researched, written, edited and curated books and exhibits touching on the art, poetry, and architecture of Northeast Ohio. As far back as the 70s, Nina (Cleveland Arts Prize, 2009) organized the Cleveland Area Arts Council and served as its executive director, leaving behind a range of public art works, some of which are still visible downtown. Her books include *The Community Arts Council Movement: History, Opinions and Issues*, *Children's Museums: Bridges to the Future*, and *Creative Essence: Cleveland's Sense of Place*. The latter evolved from a series of community discussions about the art and culture that define the city's personality. This year they celebrate 60 years of marriage with—what else?—a community-based project that aims to explore the artistic soul of the city they call home.



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NEO GEO



November 21, 2015 – April 24, 2016

Clockwise from top left: **Gianna Commito**, *Court* (detail), 2014; **Erik Neff**, *Shoreline* (detail), 2015; **Natalie Lanese**, *Camofleur* (detail), 2014; **Paul O'Keeffe**, *A Distant Silence IV* (detail), 2013; **Amy Sinbondit**, *Section Break* (detail), 2011; **Kristina Paabus**, *3h* (detail), 2012; **Janice Lessman-Moss**, *#446* (detail), 2015; **Michelle Marie Murphy**, *Eyeshadow: Going Out 'n Back Again* (detail), 2012. All photos courtesy of the individual artists.

NEO Geo is organized by the Akron Art Museum and supported in part by Myrna Berzon, Dianne and Herbert Newman and Harris Stanton Gallery.

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